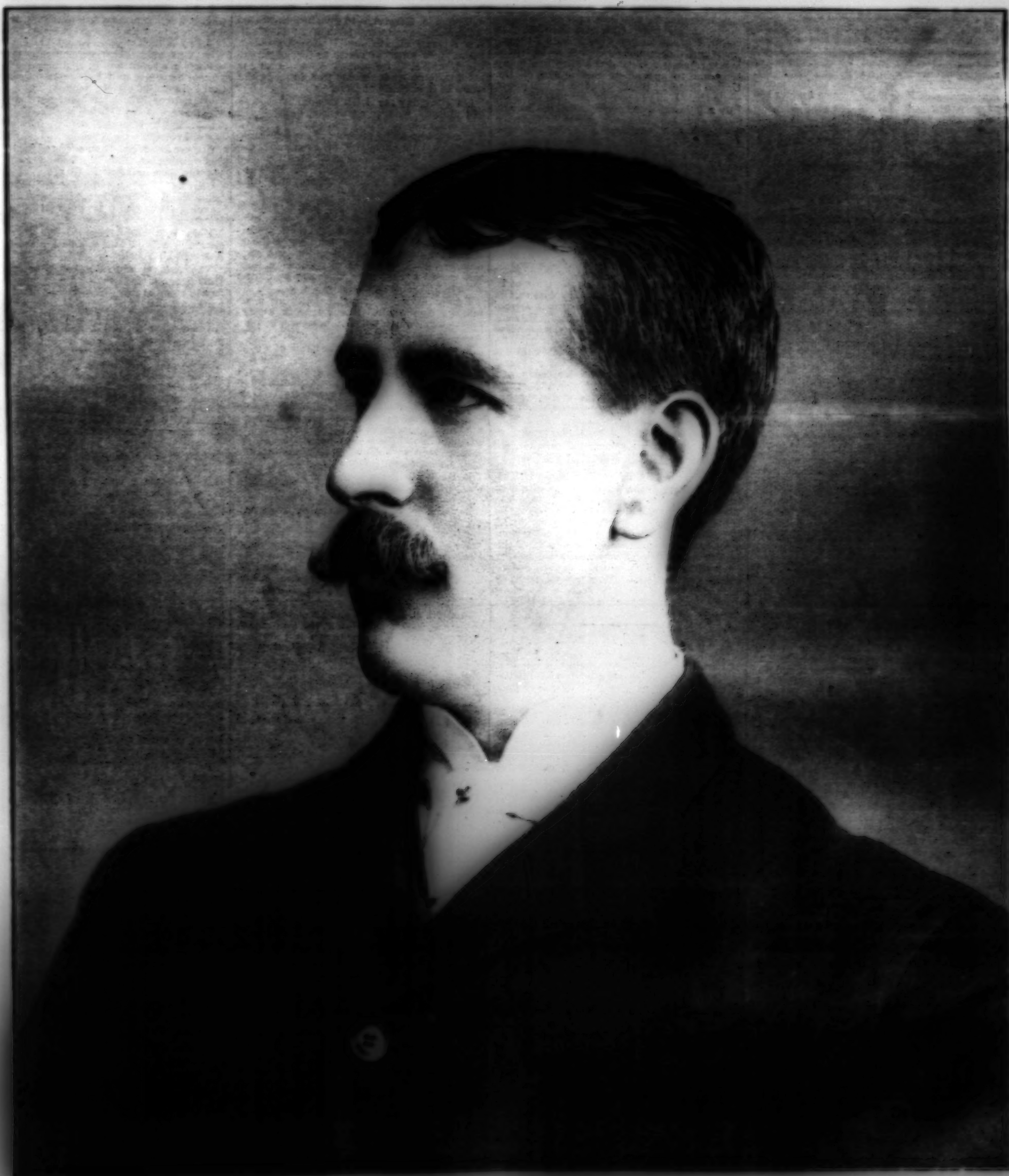


# THE NEW YORK DRAMATIC MIRROR

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WILL A. MCCORNELL.



### DRAMATISTS ATTACK PLAY PIRACY.

A special meeting of the American Dramatists' Club was held at the rooms of the Packard Theatrical Exchange last Wednesday afternoon. Among those present were Charles Barnard, Augustus Pitou, Charles Klein, C. R. Clifford, Howard P. Taylor, H. P. Mawson, Paul M. Potter, W. R. Wilson, Frederick Sidney, Nelson Wheatcroft, Ben Teal, John A. Stevens, Emilio Pizzi, J. I. C. Clarke, B. B. Valentine, Col. Alfriend, Edward A. Paulson, C. T. Dancy, Albert Ellery Berg, Edgar Selden, W. C. Bellows, and Jesse Williams.

Howard P. Taylor acted as chairman of the meeting. The first business in order was the question of securing permanent headquarters for the club. After the matter had been fully discussed, Charles Barnard was requested to report at the next meeting where suitable rooms in the vicinity of the theatrical exchanges could be leased at a reasonable rental.

The main object of the meeting was then taken up—namely the question of taking active measures to prevent play piracy. Augustus Pitou was of the opinion that the persons who sold the manuscripts of plays for piratical productions were the most guilty offenders, and should be imprisoned as the purveyors of stolen goods.

Frederick Sidney said he had seen a catalogue which contained the title of every play that had been performed with any degree of success during the present generation. These manuscripts were offered for sale, the prices ranging from one to five dollars each. Mr. Pitou said that the persons selling stolen manuscripts could not be punished under the present copyright law because they did not reprint the text, but secured the lines of a play by sending stenographers to the theatre to take shorthand notes during the performance. He had ejected stenographers caught in the act, but there was no real legal redress at present.

In answer to Mr. Berg's query as to whether legal redress could not be obtained by bringing suit under the common law, Mr. Pitou said there was no satisfaction in bringing suit against dealers in stolen manuscripts until they could be sent to jail if convicted of the offence.

Mr. Berg expressed the opinion that the only practical method at present was to notify local managers that they would be held legally responsible if they allowed the production of a stolen play in their theatres.

Mr. Sidney thought that there should be an amendment to the present copyright law making play piracy a misdemeanor punishable by a fine or imprisonment, or both. Mr. Clarke said that the present copyright law did not provide for imprisonment of individuals who reproduced copyrighted material such as books, pictures, etc., but that the offence was punishable by a series of fines. However, he thought there would be no difficulty in getting Congress to pass an amendment to the Copyright law making play piracy a misdemeanor. This could certainly be done unless such a measure were unconstitutional. Mr. Pitou advised consulting ex-Judge Dittenhofer in the matter.

Mr. Mawson declared that A. M. Palmer and other prominent managers had promised to cooperate with the American Dramatists' Club in their endeavor to obtain an amendment to the copyright law that would protect authors and managers from the losses resulting from unauthorized productions.

A resolution was then drawn up by Mr. Sidney declaring it to be the consensus of opinion of those present that a committee be appointed to consult with ex-Judge Dittenhofer as to the possibility of amending the present law so as to make play piracy a misdemeanor punishable by imprisonment. The resolution was passed unanimously, and the committee appointed was as follows: J. I. C. Clarke, Augustus Pitou, Charles Barnard, Frederick Sidney, and C. R. Clifford.

On motion of Mr. Pitou it was decided to hold a conference shortly for the purpose of agitating the piracy question. This conference is to be held at a New York theatre, and among those invited to attend will be dramatists, managers, dramatic agents, play publishers, and all persons in any way connected with the production or publication of plays.

Before adjourning Messrs. Berg, Mawson, Klein, Barnard, and Taylor were appointed a committee to draft a set of rules for the appointment of officers and other matters relating to the government of the club. The next meeting of the club will be held at the Packard Exchange to-morrow (Wednesday) afternoon at four o'clock.

### RIVAL CANDIDATES.

Charles Abbott, who has been a looker-on this season, will make a new production at the Madison Square Theatre on April 9. The run of *A Trip to Chinatown* will end on Saturday next and the theatre will then remain closed for a week, during which the interior will be renovated.

Mr. Abbott's venture is a new play by C. T. Dancy, the author of *In Old Kentucky*, and J. N. Morris, a newspaper writer. Its title is *Rival Candidates*. It is in three acts.

The scenes of the play are laid in Saratoga, and Mr. Abbott says that people may expect to see reflected in it some entirely original phases of American life.

### MAGGIE MITCHELL'S PLANS.

A paragraph is going the rounds of the press that Maggie Mitchell will make a farewell tour next season. This is an error.

The *Mission* is authorized to announce that Miss Mitchell will not appear again until a year from next Fall. She will then make a final tour of the principal cities, supported by the strongest company that has yet surrounded her. She will revive all the popular plays in her well-known repertoire.

Miss Mitchell is in splendid health and is greatly benefited by her long rest from active professional work.

### UNCLE MILLION.

The following is the complete cast of James Mortimer's comedy entitled *Uncle Million*, to be produced by A. M. Palmer at the Garden Theatre on Thursday afternoon, April 5, for the benefit of the Fresh Air Fund of the Way-side Workers, one of our most deserving charities. Joseph Peach, James O. Harrows; Jack Peach, Charles J. Bell; Ernest Godwin, Arthur Giles; Edward Morgan, Louis N. Glover; Captain Dolman, Thomas J. Lawrence; Captain Manning, J. R. Keefe; Mr. George, R. J. Lu-tan; Mr. France, Henry Doughty; Mrs. Godwin, Lilian Lawrence; Mrs. Morgan, Amy Whitney; Eleanor Dolman, Geneva Ingersoll; and Gertrude Temple, Bijou Fernandez.

*Uncle Million* was originally produced at Charles Wyndham's Criterion Theatre, London, under the title of *The Alderman*. The comedy has been altered and localized by the author, the characters being now Americans and the scenes transferred to the city of New York and the mountains of Virginia, of which State Mr. Mortimer is a native.

All the artists who appear in *Uncle Million* have generously given their services to the charity.

### MRS. POTTER'S NEW PLAY.

Mrs. James Brown Potter writes to *The Mission* under date of Feb. 14 from Calcutta, that her new play, *Charlotte Corday*, has made a great success there both with the press and the public. "Charlotte is a pure heroine," she says, "and the play has many elements to appeal to the public of the United States, I think. I hope it will prove a winner. I shall open in San Francisco on July 2, and shall work my way thence through China and Japan. Next month I shall play in Rangoon." According to the *Calcutta Englishman*, *Charlotte Corday* is a series of powerful historical tableaux, rather than a closely knit drama. The facts in the lives of Marat and of Charlotte are followed faithfully, and the scene of the assassination is said to be highly effective. Mrs. Potter is credited with "a beautiful portrayal," and Mr. Bell's Marat is described as a remarkable picture of cruelty, lust and cowardly cunning.

### JACOB LITT'S REPRESENTATIVE.

Manager Jacob Litt, the proprietor of *In Old Kentucky*, *The Emign*, *Yon Yonson*, *Ole Olson*, and other strong theatrical attractions, besides theatres in St. Paul, Milwaukee, and Memphis, has engaged as his New York representative, A. C. Spencer, who will have entire charge of Mr. Litt's interests in this city. Mr. Spencer was for several years the manager of Nellie McHenry and other strong attractions. He is a thorough theatrical man, and this in addition to his marked courtesy to those with whom he is brought into contact, will make him a valuable acquisition to Mr. Litt.

### A CHINESE SWINDLER.

A company of Chinese merchants in Chicago conceived the idea of operating a Chinese theatre and village during the World's Fair, and subscribed \$100,000 for the expenses of the enterprise. They entrusted large sums to one Ching Ming See, who went to China to arrange for details of the exhibition, and who was authorized among other things to employ two hundred native actors for the proposed theatre. Ching Ming See squandered about \$50,000 of the company's money, and has been brought back to Chicago for trial.

### THIEVES IN TROUBLE.

Charles E. Eldridge and Henry Jardine, of Egan Kendall's *The Substitute* company, wrote to *The Mission* complaining of thieves in the Griswold Opera House, Troy: "Last week clothing and other property of considerable value was stolen from the dressing-rooms during our engagement. In the face of assurances from the janitor of the safety of the company's property, claims for redress were met by the Opera House attorney with a statement that no law existed that would hold the theatre management responsible."

### DAVIS DOESN'T CLOSE.

Charles L. Davis (Alvin Joahn) said to a *Mission* man yesterday: "I have read in several papers that my company has disbanded or is about to do so. My company is not disbanded, it never has done so, and it never will. I start out for a certain number of weeks and I remain out. I have eight more weeks to play."

"These erroneous reports may spring from the account of the suicide of Louise Kellogg, who was said to be in my company. She was not in my support at the time."

### CYRIL TYLER CANNOT APPEAR.

F. F. Proctor announced that Cyril Tyler, the phenomenal boy soprano now in England under the management of Colonel Mapleson, is to sing at Proctor's the last week of this month. But Master Tyler will not sing there. All because of Gerry. That remarkable person says that the theatrical profession has taken away his power to discriminate, and that is why the boy cannot sing in this city. Bosh! He is taking advantage of a flaw in the amendment to the law that was intended to cut his claws.

### DICKSON'S NEW MANAGERS.

Charles Dickson closed his tour in Pittsburgh last week.

He is on his way to this city, and will call rehearsals immediately of the comedy written for him by Charles Klein called *Willie*. The piece will be presented at the Bijou Theatre the latter part of April.

Canary and Lederer will be the managers of Mr. Dickson, beginning at the Bijou. They are engaging his company.

### COMING OF THE TOWN.

Colin Varry has been engaged for Milton Nobles' company.

Walker Whiteside's company rested last week.

T. D. Frawley joined The Prodigal Daughter company this week.

John Gilroy joined the stock company at the Arch Street Theatre, Philadelphia, this week.

Creston Clarke began to rehearse at Baltimore on Friday for a tour through the South. He will be supported by Martha Ford. The tour will begin at Albany's Washington Theatre on April 2. J. S. Saphore has been engaged to take charge of the stage.

The A. M. Palmer company began its tour under the direction of Jefferson, Klaw and Erlanger in St. Joseph, Mo., last night.

Augustus Neville writes that he is now booking *The Boy Tramp* and the new melodrama, *Cell 22* for an extensive tour.

Loie Arnold has returned to New York, owing to the closing of the Carroll Johnson season at McKeesport, Pa.

Kate Purcell opened her Spring tour in Queen of the Plains at the Lee Avenue Academy of Brooklyn last night under the business management of E. T. McLoughlin, with Clarence L. Morris in advance.

Louise M. Berkley is to give her illustrated lecture on the "Hawaii Islands" at the Madison Square Theatre on Wednesday afternoon. The proceeds are to be turned over to the Actors' Relief Fund, as Mrs. Berkley is anxious to do what she can to help along the cause of this timely charity.

On Thursday the Irish drama, *The Rose of Killarney*, was acted at Elizabeth, N. J., by a dramatic company organized by R. G. Thomas, who was a member of the late Sadie Scanlan's company and of Frohman's Comedians. Fletcher Williams, Mr. Thomas, Thad Shine, Willis Martin, W. E. Post, Eleanor Allen, Agnes Maynard and Julia Harley were in the cast.

Belen Lamont, the prima donna soprano, is visiting relatives in Brooklyn.

Arthur Frederick Ward, a son of Frederick Ward, the tragedian, and Polly Stockwell, daughter of Ethel Brandon and step-daughter of Comedian Stockwell, were married in San Francisco on March 17 by Father Kirby of St. Mary's Cathedral.

Emilie Edwards' novel is enjoying a remarkably good sale. She is at work on another story, which will not, however, be published in less than a year and a half.

The Dull Comedians is the name of a company that is playing in the West. The title of the organization is not supposed to describe the nature of the entertainment furnished. The manager's name is Harry Dull.

Signor Flavio Ando, who supported Eleonora Duse in this country, and who is now playing in Rome at the head of his own company, will visit America next Fall. He is associated with Claudio Leigh, a noted Italian comedian.

E. S. Willard's engagement in Pittsburg week before last was the most profitable he ever played there. The Alvin Theatre was crowded almost steadily. On Friday evening Mr. Willard struck his foot against a scythe carelessly left in the wings and suffered a painful bruise. He was unable to wear a boot, and had a perceptible limp when he appeared on Saturday night in *The Professor's Love Story*, which was in consequence substituted for John Needham's *Double*.

Frederic de Belleville and his company will be seen in Hoodman Hind at the Fourteenth Street shortly. His tour began last night at the Bijou Theatre in Brooklyn. He will play in Philadelphia and Baltimore before coming to New York.

Emily Rigel is among the many prominent volunteers for the Actors' Fund benefit entertainment in Palmer's Theatre on April 9.

Kitty Chestnut has succeeded Aenes Miller as the ingenue of Charles Frohman's Empire stock company. She appeared in *Sowing the Wind* last night. Miss Miller, it is understood, intends to return to England.

Caroline Hamilton is again at the head of the company playing *Robin Hood* on the road.

There was a report that the chorus girls of the D'Oyley Carte Opera company, brought from England to appear in Utopia, Limited, at the Broadway Theatre, would be detained by the immigration authorities and sent back because it was alleged they came under the restrictions of the contract labor law. Instructions were telegraphed from Washington, however, that the young women did not come under the provisions of that law, and they were admitted.

Henry C. Miner will build a theatre in Third Avenue near Eighty-sixth Street, to be run on the combination plan, and he expects to have it ready to open next Fall. The new house will have a roof garden.

The *Louisville Commercial* contains much interesting matter on theatrical topics, the best of it being taken from *The Mission* and used by the *Commercial* without credit.

Edwin C. Miner, a son of Henry C. Miner, and Sarah Agnes Hanna were married last Tuesday in the University Place Presbyterian Church by the Rev. Dr. George Alexander. The bride entered the church with her brother-in-law, J. A. Livingston. She wore a gown of heavy white satin trimmed with point lace, a veil of tulle, and carried bride roses and violets. H. Clay Miner, Jr., brother of the groom, was best man. The bridesmaids were Helen Berry and Jennie Helmsstette. Edith Livingston, the bride's niece, was maid of honor. The ushers were William J. Hutchinson, Thomas W. Miner, Oliver Wren and George Warneck. A reception followed the ceremony, at the home of the bride's sister, Mrs. J. A. Livingston, 112 West Ninety-first Street, and after the reception Mr. and Mrs. Miner left for St. Augustine.



Laura Gilray is pictured above. This talented young actress has been engaged by Gustave Frohman to play leading business in *Lady Windermere's Fan*, and he says that Miss Gilray's rehearsals indicate that she will cause a sensation in this play. She has proved her value and her versatility in *The Girl I Left Behind Me* by playing at very short notice three prominent parts in all of which she was remarkably successful.

Sol Smith Russell's tour will close on Saturday.

Charles Drew has been engaged for Palmer Cox's *Brownies*. Ben Teal has been engaged to stage the production.

Charles Mendum, who is confined to his home with rheumatism, has arranged to travel next season for the original *Callender's Minstrels*.

Ulla Rata will return to the stage next season, and will star in a new play entitled *A Mixed-Up Affair*.

The *Atlanta Constitution* says: "W. S. Hart is one of the best of the young actors on the stage to-day. No young actor gives better promise of doing great things."

J. Aldrich Libbey has composed a song entitled "The Sweetest Melody," which is most favorably received. Its title page has a handsome likeness of his wife, Kate Traper. Mr. Libbey has been very successful in the West.

Belle Barron, who played Mrs. Page in *Alabama* earlier in the season, has been dangerously ill at her home in Boston. Her friends will be glad to know, however, that Miss Barron is now convalescing.

Wallace McCutcheon, manager of the Grand Opera House, Brooklyn, has taken desk room at Klaw and Erlanger's.

Mabel Eaton, according to a despatch from her manager, Charles L. Young, declared in an interview in the *Omaha Bee* that she was "truly an American girl," and she consequently received an ovation on her appearance in that city. The *Bee* presented her last Wednesday night with an immense basket of flowers adorned with an American flag, and Colonel Cody ("Buffalo Bill") paid her a like tribute.

It is said that Maggie Mitchell will make a farewell tour next season in a repertoire of her old plays.

Adolph Phillips, manager of the Germania Theatre, was fined \$10 in the Special Sessions last week for permitting two boys to appear as newboys in *The Pawnbroker of the East Side*.

Doré Davidson has decided to give up managing. Next season he and Ramie Austen will take salaries engagements.

As Geraldine in *La Belle Russe* Mabel Eaton is winning most favorable commendations on her tour.

John Ward, of Ward and Vokes, can be found daily at a well-known gymnasium, practicing for a new acrobatic finish to their specialty for next season. Mr. Ward weighs 190 pounds in tight, yet according to competent judges, he accomplishes some of the most difficult feats of tumbling.

Robert Gaylor is appearing in Sport McAllister at the Empire Theatre, Brooklyn, this week. His season has been very successful. Next season he will appear in a new play by Charles Vincent. Mr. Gaylor will close his season on April 7, somewhat earlier than originally intended, in order to go to England with James J. Corbett on April 12. Mr. Gaylor will appear as a feature in the London production of *Genleman Jack*. Upon the close of Sport McAllister Acting Manager Harry Elmer will go to San Francisco to assume charge of the Pacific coast tour of Joseph Grismer and Phoebe Davies in *The New South*. This is Mr. Elmer's eighth consecutive season with William A. Brady, and this fact speaks for his ability.

W. O. Johnson, the dramatist, is also a music publisher, and has just published a piece called "The Old Kearsarge March," which is meeting with a large sale.

The *Lady Windermere's Fan* company will play through the Summer season. The route extends to California and British Victoria. Gustave Frohman has appointed Charles Jehlenger acting manager of the company.

H. R. Long and J. G. Reese have bought the interest of the Murphy estate in the bill-posting business at Scranton, Pa.

Get Swede Lewis's self help, portfolio book personal magnetism, reading, speaking, stage effect. A \$5.00 course for \$2.50. Through *comedian*. Write "Heart of Art" Pub. Co., 205 East 23d St., New York. Mr. Lewis' instructions mean, spare nothing.





### Broadway.—Utopia, Limited.

Comic opera in two acts. Libretto by W. S. Gilbert. Music by Arthur Sullivan. Produced March 20.

King Paramount the First..... J. J. Dallas  
Scaphio..... J. W. Hooper  
Phantia..... Frank Danby  
Tara..... J. H. Proskitt  
Colony..... Leslie Walker  
Lord Dramatic..... Frank Boor  
Captain Fitzbattise..... Clinton Elder  
Captain Sir Edward Corcoran..... Mr. Peterkin  
Mr. Goldbury..... J. Contes  
Mr. Barclay Barre..... Richard Smith  
Mr. Washington..... Buchanan Wake  
Princess Zara..... Isabel Reddick  
Princess Nehava..... Aileen Burke  
Princess Kalyha..... Millicent Pyne  
Lady Sophy..... Kate Talby

Gilbert and Sullivan's new opera, *Utopia, Limited*, or, *The Flowers of Progress*, was presented for the first time in America at the Broadway Theatre last evening. It will be recalled that the operatic firm of Gilbert and Sullivan dissolved partnership about six years ago, but experience soon convinced them that they were indispensable to each other. Thus the astute D'Oyly Carte succeeded in bringing them together again, and the present opera, which has been fairly successful in London, is the result of the reconciliation.

The libretto is ostensibly a satire on English political and social institutions. Utopia, an island in the South Pacific, is an uncivilized monarchy, ruled by King Paramount, a kind and fatherly monarch. The inhabitants of the island are a *dolce far niente* sort of people, who never bother about the government of the country, and "have their political opinions formed for them by the journals to which they subscribe."

The opening chorus seems to imply that in Utopia there is no such word as "hustle." Their confession of laziness runs as follows:

In lay language—motionless  
We lie and dream of nothingness;  
For vision—none  
From Paganism  
Direct at our command,  
Of delicate alternative,  
In open air—no live,  
With eye and ear  
And never flung,  
The life of Laryland.

For some unknown reason the king and his subjects become convinced that England is "the greatest, the most powerful, the wisest country in the world." Princess Zara, his Majesty's eldest daughter, has been educated at Gorton, and is on her way home when the opera opens. Everything in Utopia is to be completely Anglicized. The monarch rather likes the change, as although he is absolute in theory, in practice he is nothing of the kind, being watched day and night by two wise men, whose duty it is on his very first lapse from political or social propriety, to denounce him to the Public Explorer in order that he may be blown up by dynamite. The wise men describe their public function as follows:

Our duty is to spy  
Upon our King's valuations,  
And keep a watchful eye  
On all his communications.  
If ever a tickle he takes,  
That shows of weakness,  
We must be on the alert,  
Without the least formality.

On her return Zara brings with her the imported "flowers of progress" comprising Captain Fitzbattise, of the First Life Guards, who "represents a military scheme in all its grand perfection," Sir Barclay Barre, a Queen's Counsel and member of Parliament, "an eminent logician who can make it clear to you that black is white—when looked at from the proper point of view," Lord Dramatic, a British Lord Chamberlain, our old friend, Captain Corcoran of the Queen's "navy," Mr. Washington of the County Council, and Mr. Goldbury, a company promoter.

In the second act the King, in the costume of a British Field Marshal, holds his first Cabinet Council on the English plan. This is a very ludicrous scene. The King is seated in the centre and his English cabinet are ranged on each side of him in the manner of a musical first-part. Then follows a burlesque on a court drawing room. The inhabitants of Utopia, however, do not like these English innovations. They demand that the despotic "Flowers of Progress" be sent about their business, and affairs restored to their original complexion. Zara discovers at this juncture that in the Anglicizing process she had omitted the most essential element of all—Government by Party.

It is decided to adopt an exclusive Parliamentary peculiarities with all the attendant blessings, so that henceforth Utopia will no longer be a monarchy (Limited), but "what is a great deal better" a Limited Monarchy.

Of course, no comic opera would be complete without an accidental love episode between the tenor and the prima donna. In the present instance Captain Fitzbattise goes mad with his passion for the Princess Zara. He seems to have been frisky during the intermission, for in the opening song of the second act he declares that:

Since all singers do so,  
(This doesn't admit of a question)  
Should keep himself quiet,  
And not to breathe,  
And certainly to sing indignation,  
But when he is ready to love  
It's certain to tell on his singing—  
You can't do chromatics  
With proper emphasis  
When your heart is in singing.

The King indulges in a little flirtation on his own account with the Lady Sophy, an extremely proper English *gouvernante*, who, in early life, had made a vow that she'd only be married "to some spotless King, who pined of himself to be a King, who pined of himself to be a King, who pined of himself to be a King." Finally the King succumbs to his passion for her satisfaction

that there is absolutely no blot on his escutcheon, and she accepts him as her long-sought ideal.

The performance of the opera made a hit. The satire on English institutions and Anglomaniacs in general was hugely enjoyed by a fashionable audience. The humor is in Gilbert's peculiar vein—abounding in logical absurdities and plausible non-sequiturs.

Arthur Sullivan's share of the opera does not quite reach the musical standard he attained in some of his former operatic efforts. The melodies are pleasing; and the score gives full evidence of having been composed by a master of harmony, but there is no great abundance of musical gems. Some of the numbers, especially the trios and quartettes, are suggestive of musical passages that have been utilized by Mr. Sullivan in other operas. Still the audience seemed almost as well pleased with the music as with Mr. Gilbert's clever libretto, and the production is likely to prove a drawing attraction for some time to come.

Utopia, Limited, is in its way as scathing a satire of Anglomaniacs as *The Grand Duchess* was of the military pomposity and royal prerogatives of the small principalities of Germany.

The company is, with one or two exceptions, thoroughly competent from a histrionic standpoint. Considered vocally, however, the principals were by no means remarkable. Clinton Elder, who impersonates the tenor, may as the librettist implies, have been unable to do himself justice owing to excess of amatory passion. At all events his singing left much to be desired. Isabel Reddick, on the other hand, sang quite effectively, but was not especially successful in conveying the humorous meaning of her lines.

J. W. Hooper as Scaphio, Frank Danby as Phantia, and J. J. Dallas proved veritable "singing comedians"—that is, they were an exceedingly comic trio almost utterly devoid of vocal qualifications for the musical numbers that fell to their lot. Frank Danby brought down the house. J. H. Proskitt was also amusing as the Public Explorer.

The "imported flowers of progress" were all excellent types of British officials. Mr. Peterkin as Captain Corcoran and Mr. Contes as Mr. Goldbury were received with special favor.

Aileen Burke and Millicent Pyne as the younger sisters of the Princess Zara, brought up as demure British maidens, were full of "quiet fun." Kate Talby proved an effective caricature of the British governess.

The piece was well staged, and the costumes were sumptuous and in good taste. The choruses were well sung, and the orchestra was ably led by John Graham.

### America.—The Algerian.

T. Henry French is certainly keeping his word when he said that nothing but first-class attractions could play at the American. Last night Fred. C. Whitner's Opera company appeared in *The Algerian* to a good house. This was notable, inasmuch as it served to introduce Adele Ritchie to a metropolitan audience as the prima donna of this organization. She made a success in the role of Celeste; her voice is exceedingly fresh, and well modulated, and her acting of the part was in keeping with her vocalization. She received numerous encores.

Hubert Wilke, as formerly, appeared as Colonel Lagrange, and won much applause. Ben Lodge, Dorothy Morton, Joseph Harbert, Frank David and others complete a good cast.

Incidental to the opera there appeared in the barn scene Rosametta, an East Indian dancer, in a "jazz dance." This proved to be a decided novelty, and was well received. The stage is darkened, and he makes his entrance through a trap to a pyrotechnic accompaniment. His make-up is wonderfully picturesque.

### Four Pastors.—Variety.

One of the jolliest and most diversified entertainments put forward at Tony Pastor's was that seen for the first time there last night. There were old favorites and new favorites, and they were applauded impartially.

Ward and Vokes presented their new specialty *Lauren Tennis*, and it was received with shouts of laughter. J. W. Kelly, fully recovered from his illness, sprang his jokes with unusual vim. Lottie Gilson's singing and costumes were an attractive feature.

The three Sisters Lynn, the Roger Brothers, M'Avoy and May and Matthews and Harris were in the bill.

### Bijou.—Delmonico's at Six.

Marie Jansen and her familiar farce, *Delmonico's at Six*, returned to the Bijou Theatre on Monday night for a two weeks' stay. Miss Jansen as Trine was as pleasing as ever and sang most of her old songs and two new ones styled, "The Ventriloquist" and "Hook and Eye," all of which were well received. The supporting company is the same as when last seen here, and includes such well-known players as Frank Tanshill, Jr., Ignace Martinetti, William Morris, Charles Mason, Fred. W. Peters, May Merrick, Hope Ross and Bessie Lackey.

### Koster and Bial's.—Vaudeville.

Jacques Inaudi, "the mathematical enigma," remains the feature of the entertainment at Koster and Bial's. Maggie Cline is introducing new songs, and adding to her popularity here, and Miss Armand Ary, the topical wrestling lion, the Wilmoths, bicycle experts, Eva Bartholdi, the contortionist, Unthan the armless wonder, Clara Qualitz, in her dances; Les Freres Detorelli, the musical eccentrics; A. O. Duncan the ventriloquist, and Satsuma the juggler make up a varied bill.

### Grand.—A Parlor Match.

The tenth and last series of *A Parlor Match* was presented at the Grand on Monday night. The farce has been brought up-to-date and is funnier, if possible, than ever.

Charles Evans as A. McCorker, and William Hoey as Old Hoss are still the main factors of the funmaking. Innocent Kidd, the part usually essayed by Minnie French, is taken by Jesse Merrilees, owing to Miss French's illness. Miss Merrilees gave a clever performance of the mischievous youngster, and was repeatedly applauded. Sydney De Grey as Ralph Bellomont, sang and acted his part well.

### People's.—The Land of the Midnight Sun.

Edwin Barbour's thrilling melodrama, *The Land of the Midnight Sun*, was presented to a large audience at the People's Theatre last evening. It was recently seen at the American Theatre.

Elmer Grandin in the character of Jason was effective and the rest of the cast, which includes Edwin Barbour, Logan Paul, Eva Mountford and Ellen Miller assumed their various parts efficiently.

### Park.—The Dazzler.

Congrove and Grant's Comedians appeared at the Park last night in *The Dazzler*. This farce, which depends upon the personalities of the performers employed, is developed to its farthest possibility by Joe Ott, Annie Lewis, Al Hart, Frank Ward, John Curran, and capable assistants. It should enjoy a prosperous week.

### Niblo's.—The Rambler from Clare.

Dan McCarthy was the star at Niblo's last night in *The Rambler from Clare*. The piece is an Irish comedy-drama of the conventional type, and affords Mr. McCarthy much opportunity to display his talents as an Irish comedian. His support is very good, and the production will doubtless have a winning week.

### Imperial.—Burlesque and Vaudeville.

At the Imperial last night, a new edition of the burlesque, *Don Juan*, was given. Changes have been made in the principal roles, and Josie Gregory is still a favorite in her part. The vaudeville bill is good.

### At Other Houses.

The production of *Girof-Girofa* at the Casino has been postponed until this evening.

Sowing the Wind runs strongly at the Empire.

Shore Acres will run out the season at Daly's.

At the Garden, 1492, with the added attraction of the living simulations of works of art, is drawing large audiences.

Roadside is running to good business at the Star. The Kendals reappear here next week.

The Amazons is so popular at the Lyceum that no change is yet contemplated.

Mouset-Sully and company appeared last night at Abbey's in *Bernani*. This and following performances will be criticised in *The Masque* next week.

Corinne and Hendric Hudson are drawing good audiences to the Fourteenth Street.

Love's Extract is announced as a season's probability at the Fifth Avenue.

The Girl I Left Behind Me is at the Academy.

Pauline Hall and company remain at Harrigan's in *The Princess of Trebizonde*.

The Butterflies has taken on new popularity at Palmer's with the post-Lenten season.

Charles's Aunt disports herself amusingly at the Standard.

### THE HUNTERS THEATRE.

#### Amphibian.—Shelton.

E. H. Sothorn, a favorite at this theatre, opened last night in *Shelton*, which is not new in Brooklyn, but which Mr. Sothorn still makes interesting. The same excellent company supports Mr. Sothorn, and a good week is assured. Hendrik Hudson next week.

#### Columbia.—Robin Hood.

The ever-popular Bostonians opened their week at the Columbia last night in *Robin Hood* before a large audience. On Thursday night they will put on *The Maid of Plymouth*. E. H. Sothorn will follow next week.

#### Grand Opera House.—Camille.

Clara Morris appeared in *Camille* at the Grand Opera House last night before a sympathetic audience. She will play *Claire* tonight, *Article 47* Wednesday night, and *The New Magdalen* for the rest of the week except Saturday night, when *Renee* will be presented.

#### Park.—Blue Jeans.

Blue Jeans opened auspiciously at the Park last night. The buzz-saw has lost none of its effect, the Rising Sun Reapers are still amusing, and the bull is still aggressive.

#### Bijou.—Hoodman Blind.

Frederic de Belleville appeared last night as a star at the Bijou, and in the leading part of *Hoodman Blind* won the instant favor of the audience. He is well supported, the chief female role being taken by Fanny Gillette.

#### Empire.—Sport McAllister.

Sport McAllister was well interpreted by Robert Gaylor and company last night at the Empire. Several good specialties were introduced.

#### Willie.

Willie is the title of Charles Klein's new farce which Charles Dickinson will produce at the Bijou Theatre some time in April. It tells the story of a book publisher in the toils of a bookmaker, owing to the unfortunate discovery on the part of the book publisher of a system to beat the races.

## Lung Troubles

show a tendency toward Consumption. A Cough is often the beginning. Don't wait until your condition is more serious. Take

## Scott's Emulsion

the Cream of Cod-liver Oil, at once. It overcomes all the conditions that invite the Consumption Germs. Physicians, the world over, endorse it.

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Prepared by Scott & Borne, N. Y. All Druggists.

### THE CIRCUS IS HERE.

A great crowd welcomed the return to town of "the greatest show on earth" at the Madison Square Garden last night. The arena boxes were gay with the Easter toiles that Jupiter Pluvius would not permit the exhibition of on Sunday; the reserved seats were filled with delighted spectators, while the space set apart for the boy with a quarter was a sardine-like mass of ebullient juvenility.

Barnum's Circus was always a big and a bewildering show, but this year it is bigger and more bewildering than ever before. The new features are decidedly diverting, while the old ones wear an up-to-date aspect. The damboyant fiction of "Tody" Hamilton on the dead-walls and in the newspaper advertisements gave reason to expect much from the exhibition. For once, at all events, expectation is realized.

As usual three rings are used, and acts are progressing simultaneously in them all to the spectator's infinite peril of astigmatism. It is only the philosopher, who makes up his mind to see the optics on the proceedings in one ring and who arranges to visit the Garden three times, who profits by this triplicate scheme: the other fellow, who attempts the feat of taking everything in during one evening, fares like the dog in the fable who barked at the shadow and lost the substance.

It is not possible to describe all the marvellous features of the show in the space at our command. To quote the showman's trite way of putting it, they must be seen to be appreciated.

The Eogenes, European acrobats, do a wonderful act on the flying trapeze. They are the most daring and skillful performers of the kind we have seen, and they are the "star" feature of the show. They perform on trapezes, and their leaps, catches and somersaults in midair are truly thrilling. They made a great hit.

The juggling and balancing of a clever jay family; the brilliant high-school act in the centre ring; the intelligent performances of a great number of trained animals; a revival of the genuine bare-back riding of other days—all these are highly enjoyable. The congress of nations, which brings the entertainment to a close is interesting from an ethnological standpoint.

Last night the eldest of the Rosarios, acrobats, was injured during the course of their act and had to be carried out of the arena.

### THE FUND BENEFIT.

The annual benefit of the Actors' Fund, which is to be given at Palmer's Theatre on Sunday evening, April 5, under the direction of A. M. Palmer, promises to be one of the most successful entertainments that worthy charity has had.

The notables of the profession are tendering their services in generous numbers, and the result will doubtless be a programme of surpassing excellence; one that, judged from a monetary point of view, will give double, if not treble value. Aside from this, however, is the necessity which exists for supplying the Fund with the means for meeting the great and continuous demands made upon it.

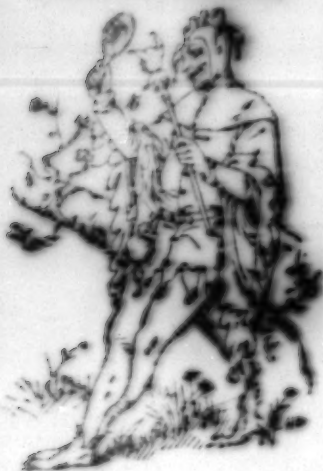
The Actors' Fund is so wide in its scope of usefulness, or generous in its ministrations, that its expenditure not only keeps pace with its receipts, but more frequently runs in advance of them. Without considering nationality or membership, it provides for the sick, buries the dead, and relieves the distress of the unfortunates who are compelled to ask its aid; and all this at a smaller percentage of cost, it is believed, than that of any other charitable organization.

### A SOUTHERN MANAGER.

Herbert Martens, the enterprising manager of the Edgewood Avenue Theatre, Atlanta, Ga., is in the city booking time for next season and engaging people for his season of light opera which commences about June 4. In addition to Mr. Martens' many enterprises, he is attending to the booking of sixteen theatres in the South. In conversation with a *Masque* reporter, Mr. Martens said: "I have struck the popular chord in Atlanta. I have been grading the prices at my theatre according to the attraction, and while every one was crying 'hard times,' we kept 'standing room only' for almost every performance the entire season. My time is rapidly filling for next year, and I intend to make the Edgewood one of the ideal play-houses of the South." Mr. Martens' headquarters are at Klaw and Erlanger's Exchange, 25 West Thirtieth Street.



## THE USHER



The Dramatists' Club at a special meeting held last week decided to try to secure an amendment to the copyright law, making play piracy a misdemeanor.

To Judge Dittenhoefer, the best American authority on copyright and stage rights, the Club has referred the matter of preparing the text of the proposed amendment. It is the intention to present it to Congress for action at an early date.

This course, it will be seen, is in line with the plan advocated for many years by this journal. It is the only measure that will put an end to the outrageous crimes against play-owners that are committed with impunity in all sections of the country.

Years ago, at the Mason's request, Judge Dittenhoefer drafted such a bill as the Dramatists' Club now suggests. It was submitted to Roscoe Conkling, who passed upon its constitutionality, and who promised to support its interests in the Senate.

That bill was introduced in the house by Congressman Will English. Authors and managers, however, failed to take the slightest interest in the matter (although their complaints against the curse of piracy were then, as now, both loud and deep), and the consequence was that the bill was referred to a committee, where it died peacefully from inaction.

In the present case the authors seem to be in earnest, and they purpose to prosecute a vigorous campaign, in which they are promised the cooperation of leading managers and others concerned.

There will be no opposition to the amendment, so far as I can see. The only class interested in the perpetuation of piracy are the pirates themselves, who have no more status than any other malefactors.

The only danger ahead is the possibility that those whose business interests are at stake may relapse into the apathy that has killed so many movements intended to benefit the stage.

The same spirit that put tin fig-leaves on the Vatican statues; that rejected St. Gaudens' classic model; that blushed when Diana was put on the Madison Square Garden tower; and that is shocked by nature unadorned in pictorial art, appears in one of the criticisms of the Kilanyi tableaux vivants, now on view at the Garden Theatre.

These exquisite reproductions of fine works of art seem to possess no illusion for the journal in question, which pronounces them "disgraceful, pernicious and wanton."

No other observer of this novelty has found fault; no other has seen in the Kilanyi exhibition anything that inspires evil thought or suggestion.

It is a sufficient answer to this attack upon one of the most refined and educative representations New York has ever seen, to say it wins the loudest applause from the women in the audience.

And I venture to say that the Kilanyi pictures are not so likely to suggest ribald ideas as the burlesque between the acts of which they are introduced.

The women who appear in tights in tights as figurants are there simply and solely to exhibit themselves. They are not artists and what they do is not art. They are the legs of the leg-show.

The women who take part in the Kilanyi tableaux are beautiful, graceful and trained in artistic expression. So perfect is their work that the spectator has the sensation of looking at painted figures—not at living ones. In fact, the essence of the exhibition is simulation; wherefore, it is legitimate art.

These women have posed before the public of the European capitals with the utmost success. Moreover, they are modest and reputable women.

It remained for a New York journal to discover that this remarkably artistic production is indecent.

Contrary to precedent Daly's Theatre was open to the public on Good Friday night. The Lyceum, which has a genuinely successful bill, was closed, Manager Frohman considering it good policy to yield to the wishes of a large number of his patrons. It was the only theatre in the city that observed the day. The Rev. Dr. Houghton did not send a request this year to our managers to close on Good Friday. I suppose he has grown weary of refusals.

Patti did not give her farewell concert at Music Hall last Thursday afternoon. It was said she had a cold. Therefore she sailed for Europe without saying good-bye. Who knows but she omitted the concert in order to have a valid excuse to come back again for this ceremony?

Patti's failure to appear disappointed a large number of persons, many of whom had come from out-of-town to hear her. The box-office was unable to redeem tickets immediately, and in the interim enterprising fellows

cached them on the sidewalk at a liberal discount.

There seems to have been no excuse whatever for Patti's tardy notification that she would not sing. It is a cold really incapacitated her it could not have been of such sudden development that an announcement might not have been made in the morning papers. But she waited until the audience were assembling before she sent word.

Patti never was considerate of her devoted public. She has always regarded herself as one privileged to cause inconvenience and discomfort *ad lib.* to her fellow beings. In France, Italy, or Germany her marked slights to the public would not be tolerated for a moment.

To prove that the gruesome tales brought from San Francisco by actors and managers are not exaggerated, it is only necessary to quote from the *Report* of that city which, with more fairness than many of its contemporaries, speaks as follows of the departure of the Palmer stock company:

"San Francisco's behavior to these entertaining and delightful guests has not been pretty, and if they talk about us as soon as they have shaken our inhospitable mud and dust off their shoes it will be only what we deserve."

The fact of the matter seems to be that Frisco, despite its distance from the centre of dramatic art, is satisfied with nothing. The best is not good enough for its hypercritical press and public.

The result of its lack of appreciation will be that ere long no star or company of the first rank will face an expensive trip to the Pacific coast, which offers neither material profit nor the gratification that appreciation brings.

The vindictive mendacity of the police of San Francisco, by the way, as exemplified in the frantic but futile efforts to put a halter around M. B. Curtis' neck did not end with that actor's acquittal and vindication.

Chief Crowley recently published a statement to the effect that Curtis' lawyer, H. I. Kowalsky, not long ago informed him that Curtis had privately confessed he had murdered Policeman Grant.

This story is indignantly denied by the lawyer, who says that the chief of police lies.

It was reported the other day that Henry Irving seriously contemplates making his home in this country and that within two years he will dispose of his London property and settle in New York.

This would be very pleasing indeed, if it were true. As a matter of fact, there is not the slightest prospect that Mr. Irving will do anything of the sort.

He likes us and our country, but he is English to the core, and he would not for an instant think of giving up the Lyceum Theatre with its artistic atmosphere and environment, in order to become a domestic star for the rest of his days in these United States.

A bill has been introduced in that queer Massachusetts legislature prohibiting children under eighteen years of age from attending a place of amusement unless accompanied by an adult.

The spirit of Machiavism is rooted deep in the souls of some of the lawmakers of the old Bay State, and it will not wane.

In this case the erection is considered of enough importance by Boston managers to start them at work to fight the proposed legislation.

When the Kendalls were in Pittsburg J. E. Dodson, with some friends, visited the Conservatory recently presented to the city by Mr. Phelps. An attendant showed them a fine statue of Venus given by Andrew Carnegie.

The man expatiated largely upon this work, which is of very clear, white marble. "Altogether, isn't it?" remarked Dodson.

"No," answered the attendant, "Venus."

As a result of the compliments several actors have been paying to the stage manager I have received the following lines, which are signed Jack Gilbert, and dated from Eugene Row, Chicago:

Don't play the part as you think best,  
You're not engaged for thought.  
We want it played in Japan's style,  
The thoughtless drama he 'caught'.  
But Japan, the critical,  
Win everyone by their;  
Just throw the part away and play  
"The man that played it first."

Three weeks ago I referred in this column to a San Francisco dispatch in the daily papers which said that Julia Arthur had resigned from the Palmer Stock company, owing to a disagreement with William Lockage. The dispatch in question added: "Miss Arthur in an interview says that Mr. Lockage is indignant because she does not feel the emotions she exhibits on the stage."

The report was denied last week. Yesterday I received a letter from Miss Arthur, which ran as follows:

"I have been much surprised and somewhat amused by the dispatch you quoted. I know nothing whatever about Mr. Lockage's views on acting or love, and I certainly made no such statement concerning him as I am accredited with in this article. He is not the cause of my leaving the Palmer company."

Here, then, is another whopper to be laid at the doors of the wicked San Francisco press.

Last Saturday night "Biff" Hall cut loose from the Chicago *Evening Post*, after a continuous service since the paper started.

Yesterday Mr. Hall joined the staff of the Chicago *Times*. He will do a daily column of "stories" and revise the popular Turnover Club for Sundays, besides writing the editorial paragraphs.

Mr. Hall will continue to mingle with professionals, and to furnish his light telegraphic letter to *The Mirror*.

## MR. HERRMANN'S RARE COLLECTION

A privilege enjoyed by the visitors of M. Herrmann, the customer of 20 West Twenty-seventh Street, is the inspection of the rooms that he has fitted up there in marvelously artistic fashion.

For years Mr. Herrmann has been a collector of antique furniture, china, and bric-a-brac, and the treasures grouped in his apartments are a source of great delight to those that appreciate such articles and their artistic arrangement.

Mr. Herrmann's collection includes fine examples of antique French, English, Venetian, and colonial chairs, chiffoniers, tables, foot-stools, couches, and cabinets. His draperies, rugs, and embroideries are also varied. About the walls are hung plaques of the rarest and costliest description.

The disposal of all these precious belongings shows that M. Herrmann is an artist in decorative effects as well as in costume. Should he ever wish to blend with his other pursuit that of supervising the adornment of the homes of the wealthy it is probable that he would be as successful in that direction as was Oscar Wilde, who during his visit to New York made the greater part of his profit by contracting to plan interior furnishings and decorating. But Mr. Herrmann is too much of a lover of the beautiful to be likely to turn his genius to account in a monetary sense.

The beautification of his apartments is a labor of love, and the pleasure that he finds in the acquisition of an antique musical instrument, an eighteenth century chair, or a bit of Italian carving, is enviable.

## HAMILTON'S RACING SCHEME

John W. Hamilton is forming a racing association. He is arranging to secure a charter from the New York legislature. The location selected is the Manhattan Field at One Hundred and Fifty-fifth Street. It consists of about ten acres.

"In the day time," said Mr. Hamilton to a *Mirror* reporter, "there will be a horse show; in the evening racing by electric light. It will open in June or early in July."

"Electric light racing is a novelty to which, in my opinion, New York will take; Chicago certainly did at Lincoln Park. The admission fee will be fifty cents; admission to the betting ring \$1. The special attraction this track will have for many is that the races are to take place in the evening—when those that could not attend otherwise on account of business, can be there."

"I am also getting up with Erasmus Wiman a big race-track at Staten Island a year from this Summer. Wiman's vindication by the courts, by the way, of charges made against him of irregularity in business transactions, will be triumphant."

"These projects of mine will not interfere with my venturing in theatrical affairs the coming season. Within a week I expect to sign to manage a well-known star."

## ACROSS THE POTOMAC

The powerful military drama, *Across the Potomac*, by Augustus Froese and E. M. Alfriend, will be a strong attraction on the road next week. Messrs. Froese and Alfriend have secured the exclusive rights to the play, scenery, costumes, etc., and with a strong endorsement from Mr. Pilon, and the necessary capital, they will make the production elaborate and complete in every detail. A strong company is being engaged, every member being selected with special care as to fitness for the character. Julia West and Edgar Fawcett, who were with the production the past season, will assume their original characters next season and introduce new and taking specialties. The regular printing will be added to, and so expense will be spared to make *Across the Potomac* one of the most complete productions of the season of the year. It has already been booked in several of the principal cities. The route is being arranged by E. E. Stevens, whose address is 377 Broadway.

## W. A. MCCONNELL

W. A. McConnell has never been connected with a failure. He is the best posted man on national financial affairs. His popularity is evidenced by his enterprise and judgment. He is the subject of our first-page picture. Mr. McConnell began his theatrical career in Detroit some twenty-three years ago with Thomas W. Barry, manager of Lawrence Barrett. He was on the road for ten years with such attractions as Barrett, John McCullough, Fanny Davenport, John K. Owen, Edwin Adams, and Ada Connelley. In 1890 he managed the California Theatre, San Francisco. The next year he assumed control of Henry's Theatre, Brooklyn, where he remained for four years. He has since managed the road tours of several profitable enterprises. In February, 1902, Mr. McConnell was selected as manager of the American Theatrical Exchange. His great success there is a matter of general remark.

## FLORIE WEST WILL STAR

"I shall sail for England in two weeks," said Florie West, the English contralto to a *Mirror* reporter. "I have some matters to bring to pass over there which I am not yet at liberty to mention. Next season, on my advertisement in *The Mirror* columns, I am to be featured in *The Dancer*. What has not yet been announced, however, is that the season after next I shall star with a company of my own. What it will be up to date."

## CYRIL SCOTT WILL LEAVE

Cyril Scott, the juvenile actor of the Empire Theatre stock company, will leave that organization at the end of this season. He has accepted an offer to appear with De Wolf Hopper in next season's revival of *Columella* at School, under the title of Dr. Sympar.

## REFLECTIONS



Above is the youthful and winsome face of little Lottie Williams, who opens her first starring tour in a revised edition of *Hearts of New York* at Jersey City this week. Miss Williams' part in this play affords her abundant opportunity for the display of her versatility. Miss Williams has a charming personality, is captivatingly volatile, magnetic and original in her methods. Her dramatic intuitions are correct, she has a keen sense of humor, good character appreciation, and a stage intelligence that seems inborn. There does not appear to be any reason why Miss Williams should not succeed in her new effort.

John W. Albaugh was in town last week. Edward Abram, manager of Lewis Morrison and Louis Aldrich, has taken office at the American Exchange.

Augustus Piton will not go to his country place at Lake Simcoe, Canada, this season. He will be busy in his office in the Galsey Building.

Joseph Jefferson began a short Spring tour last night (Monday) at New Orleans.

During Mr. and Mrs. Kendal's two weeks' engagement at the Star Theatre, beginning next Monday, they will present *Still Waters Run Deep*, *All For Her*, *A Scrap of Paper*, *The frommaster*, and *The Second Mrs. Tanqueray*.

The Brooklyn papers praise Anna Belmont's acting as June in *Blue Jeans*. The *Standard Union* says: "Of course it is rather difficult for any actress to fully supply the place of Miss Veamans, but Anna Belmont comes as near doing it as it is possible for one to do. She is natural, graceful, and womanly, showing vivacity in the earlier scenes and dignity in the latter ones, and making altogether a very pleasing impression." The *Times* says: "Anna Belmont gave the proper conception to the role of June, and scored a most gratifying success."

F. E. Fedris, Robert Mantell's cousin, in consequence of the closing of Mantell's tour, is in town visiting Mrs. Fedris, known professionally as Jessie D. Busley, of the Charley's Aunt company at the Standard.

William Stuart, who played the leading juvenile parts with Robert Mantell, has been engaged for similar parts with the Arch Street Theatre stock company in Philadelphia.

A. H. Westfall says that the outlook for Lottie Williams' Spring tour is very flattering.

Alexander Salvini is preparing to produce *The Fool's Revenge*.

William J. Budge, agent of Lem W. Washburn's Circus, writes that the show will be in line for the tenting season with many surprising features.

Frances Grey, this season specially featured in the serpentine dance with the Two Johns company, will shortly produce an original novelty dance entitled "Dance de la Lorraine."

James Young and his company will give three performances at the Lyceum Theatre, Baltimore, beginning last night, and for the rest of the week he has tendered his services to the Central Relief Committee of Philadelphia.

A granite monument has been placed over the grave of John Roland Reed at Mount Vernon Cemetery, Philadelphia, by his son, Roland Reed. Mr. Reed, who died two years ago at the age of eighty-four, was connected with the Walnut Street Theatre for about sixty years. On his eighty-first birthday he danced the Highland Fling.

Agnes Proctor has joined the Jefferys Lewis company to play leads, and A. C. Delwyn, her husband, has been released from the Black Crook company to join the same organization.

A Trip to Chinatown will be taken off at the Madison Square on March 31. The house will then be devoted to combinations until next Fall.

C. C. Shewalter and Leora Lane were married on March 5 in the Rochester Opera House at Logan, Utah. They were presented with twenty-five shares in the Park Silver Mine by Ed. West, of Salt Lake City, and were tendered a reception.

Joie Gregory, the pretty burlesque singer, Arnold Kraly with a ballad of thirty-six corymbes and several vaudeville performers have been engaged by Edmund Garson for the Grand Theatre, Havana.

Edward P. Sullivan has recovered from his recent illness, and is considering an offer to play the leading part in *One Little Girl in Blue*, which is soon to be brought out at a matinee at the Columbia Theatre, Boston.

Frank Holland has joined the John Dillie company as leading man.







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# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1893.

THE ORGAN OF THE AMERICAN THEATRICAL  
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per single line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.  
Professional cards, \$1 per line for three months.  
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\$5 for six months; \$8 for one year.  
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Changes for inserting portraits furnished on application.  
Back page closed at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.  
The Mirror office is open and receives advertisements every Monday until 10 P. M.

## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
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The Dramatic Mirror is sold in London at Lee's Exchange, 57 Chancery Lane, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosque and at Brestani's, 17 Avenue de l'Opera. Advertisements and subscription orders sent to the Paris office of The Mirror, 48 Rue de Rivoli. The Trade supplied by all News Companies.  
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NEW YORK. - - - MARCH 31, 1904

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

AMERICAN—The Alhambra, 815 P. M.  
BROADWAY—Utopia, Limited, 8 P. M.  
CABIN—George Gipsy, 815 P. M.  
DAILY—George Gipsy, 815 P. M.  
EMPIRE—Coming the Wind, 815 P. M.  
FOURTEENTH—Comedians, 8 P. M.  
FIFTH AVENUE—Love's Extract.  
GARDEN—100, 815 P. M.  
GRAND OPERA HOUSE—A Parisian Sketch, 8 P. M.  
HARRISMAN'S THEATRE—PAULINE HALL.  
M. J. JACOBI—KILLARNEY, 8 P. M.  
IMPERIAL MUSIC HALL—VANDERBILT, 8 P. M.  
KINDER AND BIAL'S—Variety and Comedians, 8 P. M.  
LYCEUM—The Alhambra, 815 P. M.  
MILTONS—The Alhambra from Clark, 8 P. M.  
PEOPLE'S—Land of the Midnight Sun, 8 P. M.  
PALMER'S—John Drew, 815 P. M.  
STANDARD—Charles's Aunt (2nd Edition), 815 P. M.  
STAR—Sweeney, 815 P. M.  
TENTH AVENUE—Variety, 8 P. M.

## BROOKLYN.

ANTHONY—E. H. SOHMER, 8 P. M.  
COLUMBIA—The Bostonians, 8 P. M.  
EMPIRE—Sport McElister, 815 P. M.  
GRAND OPERA HOUSE—CLARA MORRIS, 8 P. M.  
NEW PARK—Blue Jeans.  
NEW THEATRE—The Alhambra, 8 P. M.

LONDON'S *Vanity Fair* thinks that climatic changes in England may force the managers in the British metropolis to "follow the example of New York and deliberately close their theatres from the beginning of May to the end of October." Spring weather has in recent years been so enjoyable in London—this is the inference—that the theatres have suffered. But New York managers do not deliberately close their theatres for any such interval as that stated by *Vanity Fair*, and the weather here is well known to be much more enjoyable than the weather in London during the period in question. The London theatres seem generally to have been in a bad way for several seasons, but the theatres in this city—and in this country—have done very well, all things considered, right along. For verification of this, *Vanity Fair* might interview Mr. Inverness on his return, and write to several prosperous English actors who still remain here.

THREE women by chance sat immediately one behind another in a Cincinnati theatre the other evening. By design, each had donned her highest and most obstructive hat. The second became angry at the first and the third at the second, each apparently oblivious to her own transgression of the line of sight, and hard, caustic, bitter words would have been followed by hair-pulling and hat-destruction had not the efforts of long-suffering yet patient men in the vicinity quelled the disturbance. The scientist who has demonstrated that woman can stand more irritation than man never carried his experiments into the theatre.

JAMES J. CORBETT will essay the heroic and tragic drama; CHARLEY MITCHELL is going to act in a play now being written for him; and "Snapper" GARRISON will go on the stage in an equine piece. Those to the stage manner born and bred should not, however, be cast down. There is still room at the top for any aspirant who can climb the theatrical ladder.

## THE THEATRE NECESSARY.

IN thickly-populated communities, where the theatre flourishes at its best, and where, because of its prominence, it is regarded as an amusement rather than as an essentially, the comparative dreariness of life without it is not realized. To those who have known the theatre in any form, however, it is an intellectual and an emotional necessity.

Proof of this is seen in the erection of places of amusement in new communities of the West, where a theatre or an "opera house"—and if it masquerades under the latter name it is usually dignified by the adjective "grand"—is one of the first public enterprises to receive attention. The pioneers of new places are generally from long-settled parts where the theatre is a regular institution, and its recreative influence is sorely missed in the crude beginnings of a new town.

The ingenuity that persons in such localities display in their efforts to enjoy a theatre of some kind was recently shown in Hancock, Idaho. There was no prospect of entertainment by strangers, and so the good people of Hancock organized a company of their own, calling it the Hancock Home Dramatic Troupe. Money was scarce, and after facing reasonable prices for those who could pay in a legal tender, the management declared equivalents that would be taken for admissions. A play was to be enacted, with "a variety of comic dialogues between the acts and a dance after the performance." These were the terms for admission:

Adults, 15 cents; children over five years, 10 cents. Dance tickets will be 25 cents extra per couple. Good butter and eggs will be taken for admission to dance and theatre, also grain of any kind.  
Two pounds good butter will admit one adult to dance and performance.  
Two dozen good eggs will admit one adult to dance and performance.  
Forty pounds good oats will admit one adult to dance and performance. The same of wheat or other grain will do the same.

Intelligence of the results is not at hand, but it is safe to say that the house was crowded and that the performance was received with favor. Hancock will no doubt generally patronize a professional company and pay money for its entertainment as soon as it can afford to.

A LONDON theatrical paper thinks that AUGUSTUS DAILY "will never be absent again from London for any great length of time," and that ANA BARNES thinks that metropolis "quite good enough to live in." Yet we await with interest Mr. Daily's return—even though it may be temporary—to New York, where he will find theatrical competition still quite lively; and of course if he comes, Ana will come too.

THE students of the Wesleyan Seminary at Middletown, Conn., have formed a dramatic club. There are those who will cry "Shades of JOHN WENDEL!" at this, but if Westons were living to-day he might like it.

A PARIS ballet dancer recently died leaving a fortune of \$600,000, earned in that profession. Her age is not stated.

## FOOTLIGHT FUN.

## BUILT FOR TWO.

The new People's Theatre is to have fifty-two double seats, or folding sofas. The young folks are now trying to convince the old folks that the theatre is not harmful.—*Minneapolis Times*.

## AT THE OPERA.

Mrs. BROWN—"There's Mrs. Montmorency over there! I wonder how she can enjoy the opera. Why, she's dead as a post!"  
Mrs. GRAY—"But see how elegantly she is dressed!"—*Boston Transcript*.

## REVENGE.

"What makes them bring the same old show back season after season?" said the young woman who likes the theatre.  
"I don't know," replied the young man, "unless it is a spirit of philanthropy on the part of the managers."  
"Philanthropy?"  
"Yes, they probably want to give the man who had to sit behind a high hat another chance."—*Washington Star*.

## THE PLAYWRIGHT'S WISH.

FIRST PLAYWRIGHT—"I wish one of those Anarchists would throw a bomb into the theatre when my new play is first produced."  
SECOND HITTO—"Why such a horrible wish?"  
FIRST PLAYWRIGHT—"It might kill one of the critics."—*Brooklyn Citizen*.

## EQUAL TO THE EMERGENCY.

MANAGER—"The audience is calling for the author."  
ACTOR—"But the author died a hundred years ago."  
MANAGER—"Never mind. Fix up to look like him and go out. I want you to understand that this is a first-class theatre."—*Puck*.

## PERSONAL.

MARLOWE.—THE MIRROR's Melbourne, Australia, correspondent writes that Julia Marlowe thinks of visiting that country.

DAMROCH.—Walter Damroch, who is to preside over a series of Wagnerian operas to be given in Philadelphia next month for the benefit of the unemployed, was the guest of honor at a dinner given in that city last week Monday night by prominent citizens.

FROHMAN.—Mr. and Mrs. Gustave Frohman went to Newport last Wednesday to look for a summer residence. The rain compelled them to spend most of the day in a carriage, but they persevered and finally selected the Hall cottage, on the Fish estate, for the season. Mr. Frohman's enterprises will not permit him to spend much time in Newport, but Mrs. Frohman will remain there.

BOOTH.—Sydney Booth is in Berlin.  
BARNUM.—Annie Mack-Berlin has left William Barry's support to appear as Gretchen with Joseph Jefferson in *Rip Van Winkle*.

ARONSON.—Mrs. Rudolph Aronson has returned to Paris, where she resumed her study of singing. It is said she is ambitious to appear in opera.

LEWIS.—Mrs. James Lewis, wife of the comedian of Daly's, arrived from England on Sunday.

BINGHAM.—Amelia Bingham, who made a marked success as the heroine, Edith Olyphant, in Augustus Pitou's production of *A Man Among Men*, was engaged immediately upon the closing of the tour of that company, by Walter Sanford to appear as Meg Judson in *The Power of Gold*.

BUTLER.—Charles W. Butler has been specially engaged to originate the leading comedy part in the forthcoming production of *Rory of the Hill*.

FITCH.—Clyde Fitch will shortly sail for England to spend the summer.

QUALITZ.—Clara Qualitz, the premiere danseuse, sprained her leg at Koster and Bial's last week just before the time for her appearance there. The consequence was that she was idle the rest of the week. She reappeared last night (Monday).

McNALLY.—J. J. McNally, dramatic editor and farce comedy writer, came to New York from Boston last week to attend the Henry Irving dinner. He also consulted with May Irwin about the farce comedy he is writing for her.

PATTI.—Adelina Patti sailed for England on the *Compania* last Saturday.

SHERIDAN.—A cane once carried by Richard Brinsley Sheridan was presented to Richard Ennis by Judge John Finney, at St. Louis, last week, at a banquet of the Knights of St. Patrick. The cane is of solid ivory, with a finely-carved handle, set in silver. It was made in 1727. John McCullough found it in an auction shop in London, and gave it to the late Judge Normile of St. Louis, who left it to the late Ben Finney, who in turn left it to Judge Finney.

RUSSELL.—Sol Smith Russell will go abroad in April.

STEPHENS.—William Stephens, the tenor, has been engaged to sing Walter in Tannhauser with the German Opera company.

CUMMINGS.—William J. Cummings has been in Jacksonville, Fla., for several months on account of a broken leg. The accident was sustained by Mr. Cummings while diving from an elevation into a swimming pool. He was a member of the Alabama company at the time. He is now quite recovered. He writes: "The season comes regularly every Thursday, and it is needless to say how welcome the only dramatic newspaper is."

KENDAL.—Mr. and Mrs. W. H. Kendal are at the Victoria Hotel.

SKINNER.—Otis Skinner made his debut in the Sunday School hall of his father's church (Universalist) in Hartford, Conn. The place was occasionally fitted as a theatre and a club of amateurs gave various plays there. He made his debut in an old English comedy in costume, and only one elderly grandmother was shocked. He made a hit and that was the starting point in his career. The amateur club was composed of members of the church and played entirely for charities.

STUART.—The popularity of Marie Stuart, who is usually termed the American Fougere, is increasing on the vaudiville stage. In Boston, Cincinnati, Washington and Philadelphia this season she has been greeted with extraordinary cordiality. She went to Philadelphia for one week at Gilmore's Auditorium, and was engaged for seven weeks more at other theatres in that city. She is under contract to sing in Paris, and she will sail for Europe in June.

IRVING.—The gross receipts of Henry Irving's tour in this country are said by Abbey and Schoeffel to have been \$195,697.50. The season extended over a term of twenty-eight weeks.

CROSBY.—Edward H. Crosby, dramatic editor of the *Boston Post*, was in New York on Monday night in order to be present at the first performance of *Utopia, Limited*, at the Broadway.

## LETTERS TO THE EDITOR.

## AGAINST PIRATES.

ST. LOUIS, Mo., March 25, 1904.

To the Editor of the *Dramatic Mirror*:  
Sir—An article in last week's *Mirror* concerning "A Western Pirate," does the *Power of Gold* and myself a great injustice, and I must ask you to allow me to contradict it.

Your informant displayed a large amount of ignorance, as well as maliciousness, and I think you should publish his name.

The Wilson company will not produce the plays mentioned in this issue, or any other pirated plays. I have always guarded against allowing any pirates in this theatre if I know it.

Yours very truly,

E. L. WILSON.

[Mr. Webster does not deny that he has looked the Wilson company; he does not deny that their repertoire contains stolen plays.—EDITOR DRAMATIC MIRROR.]

## LOCAL MANAGERS COMPLAIN.

BRYAN, Tex., March 25, 1904.

To the Editor of the *Dramatic Mirror*:  
Sir—We have a complaint to make, and the only way we have of informing local managers is through *The Mirror*, which is read by every manager of note throughout the United States.

In February we booked the Two Orphans company, managed by Frank Curtis, a brother of M. A. Curtis. The paper arrived, which we paid express on, billed the tour, booked the company, and had a good advance sale. In the afternoon of the date we received a telegram from Curtis saying two members of the company were sick and that he was unable to fill the date, but they were not two sick to fill the seat stand, and played to a corporal's guard. Curtis did not even pay the expressage, to say nothing of expenses in billing.

Next on the list comes Frank Daniels, the next attraction, and does the very same thing. He came jump, same excuse, and same result. Only the advance sale was even larger, being \$500 at noon, with prospects for a house packed to the doors. Now, is this business? And is there no recourse against such treatment at the hands of traveling managers?

The word "sickness" is easily written, and if it comes to it, there are enough unscrupulous physicians who would issue a certificate to that effect, if necessary. Because the jump was bad, both of these attractions canceled, entailing losses and great annoyance, as they notified us about 4 o'clock on their dates.

Our business has compared favorably with the business done by some of the larger towns this season, and we don't like to get "done up" in this style. Thanking you for space, we remain,  
Sincerely,  
Schwarz and Wink,  
Managers Grand Opera House.

## A CARD FROM THERESA VAUGHN.

NEW YORK, March 25, 1904.

To the Editor of the *Dramatic Mirror*:  
Sir—Certain daily newspapers having published statements concerning me, in relation to the Byrne-Lederer divorce case, and these statements having no foundation whatever in fact, I desire emphatically to contradict them, especially as they would be, if left unnoted, circulated to injure me with the public.

It was announced that the case would come into court on Tuesday last, and I had expected to have had there and then an opportunity of vindicating my good name. That opportunity has not been mine, and I cannot afford to wait until the case does come into court.

In the first place, I wish it to be distinctly understood that I am not a co-respondent in this suit against Mr. Charles Alfred Byrne, and that no papers have been served on me. Excepting through the newspaper reports, I know nothing of the case.

Secondly, I deny that there is the shadow of truth in the insinuation that has been made against me, and I defy each and every person—including Mr. and Mrs. Byrne and Mr. George Lederer—connected with this suit to prove that there was ever the slightest ground for dragging my name into it. I cannot protest too strongly or express too plainly my indignation against the lachry of the law which permits an innocent woman to be so easily slandered, as I have been in this case, and yet offers her no redress and no chance of clearing her name.

The newspapers are my only court of appeal, and I ask them to do me the justice, as they published the other side of the story, to give space to this attempt to vindicate myself and to let the public hear one who is a woman, as well as an actress, raise her voice in her own defense and in protest against a foul slander which had not a single iota of evidence to support it.

THERESA VAUGHN.

## NOTES AND QUERIES.

B. H.—The combination you inquire about was on the road last week.

C. L. S. Ekhart, Ind.—See this column last week for answer to your question.

ARTHUR LINTON: Miss E. Northrop never appeared at the Imperial Music Hall or at Koster and Bial's.

S. R. STEVENS, Brooklyn.—John W. Parr is still with the 8 Belts company and is acting as stage manager.

GEORGE A. FRENCH, Boston.—The salaries of the singers in question range from \$500 to \$1,000 for a single performance.

AN OLD PROFESSIONAL, Boston.—We do not know whether he has had an engagement this season. Address him in care of *The Mirror*. He receives mail through this office frequently.

WILL WEED: (1.) In the cast of John E. Owen, play, *That Man from California*, produced originally at the Fifth Avenue Theatre, this city, on March 21, 1881, and the following May staged at the Walnut Street Theatre, Philadelphia, appeared F. S. Hartshorn, George Parkes, Virginia Buchanan, George Knowlton and Marie Bates. (2.) Helen Buchanan's last engagement was with Rose Coghlan. Miss Buchanan is retiring.

PAUL RIVER: (1.) The fee for registering a title is \$1. (2.) Send the fee and a copy of the title-page of the play (which may be either printed or typewritten) to the office of the Librarian of Congress, Washington, D. C. A certificate of entry will be returned. (3.) If the copyright of the novel is in force it would be an infringement to dramatize it, whether the author is living or dead. (4.) The publisher, if he owns the copyright and all rights are reserved, can take legal action to protect the work from unauthorized dramatization.

E. B. S.—(1.) Emma Abbott made her debut in London in 1870, as Maria in *La Figlia del Reagente*, in which opera she also first appeared in New York. Her repertoire included *The Bohemian Girl*, *King for a Day*, *King of Love*, *Paul and Virginia*, *The Colleen Bawn*, *The Lily of Killarney*, *Rosetta*, *Sonnambula*, *Carmen*, *Fanny*, *Martina*, *Fra Diavolo*, *Lucia*, *Martha*, *Wagner*, *Chimes of Normandy* and *Romeo and Juliet*. (2.) Charlotte Cushman died in Boston on Feb. 15, 1879. She played *Lady Macbeth*, *Nancy Spinks*, *Romeo*, *Cardinal Wolsey*, *Meg Merrilies* and *Queen Katherine*. (3.) John McCullough played *Virginia*, *Brutus*, *Spartacus*, *Jack Cade*, *Othello*, *Leopold* and *Richard III*.

W. J. FIELD, San Francisco.—(1.) Jessie Bartlett Davis is not a Jewess. She was born in Morris, Illinois. Her father, a New Hampshire man, was named Bartlett. At fifteen she became a member of Caroline Richings' Old Folks Concert company. In 1873 that company went out of existence. She returned to her home, studied a year, and then entered the choir of the Church of the Messiah, Chicago. At the same time she obtained a scholarship in the money order department of the Chicago Post Office. She was engaged to play Little Buttercup in the Chicago Church Choir Pinafore company, and she married its manager, Will J. Davis. She studied in New York under Signor de Kraly, and then joined the Carleton Opera company for a season. Then she accepted a leading position in Mrs. Thurbell's American Opera company, remaining with it two seasons. She went to Paris and studied a year, and then she accepted an engagement with the Bostonians, the company with which she has been ever since so conspicuously identified. In certain numbers of *The Mirror* are out of print, but most of the back numbers for the last fourteen years can be supplied. The prices of back numbers range from 10 cents to \$1.



# Preliminary Announcement!

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The above attractions will be elaborately staged and first-class in every detail. Communications should be addressed to  
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### AMONG THE DRAMATISTS.

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

Daniel Frohman has under consideration a play by J. W. Shannon.

E. B. Pope, Western passenger agent of the Chesapeake and Ohio Railway, has written a comedy in three acts called *July Wheat*.

Professor W. J. Sturges states that he is a resident of Clyde, Ga., and that furthermore he is a friend and classmate of Clyde Fitch. What more could be asked? This is double-barreled. The Professor also claims to be the author of several comedies and operas. Whether they are suggested by Clyde Fitch or by Clyde, Ga., he does not say. The comedies are to be submitted to A. M. Palmer and the operas to Liszt, the composer, who, by the way, is dead.

Fred. Emerson Brooks is writing the libretto for Marie Tempest's new opera. It will satirize Mormonism.

Walter Bradley and Edward A. Paulson have written an extravaganza entitled 1994, which is intended to show amusingly what America will be a hundred years hence.

H. Grattan Donnelly, who writes from Los Angeles that he is enjoying life in Southern California, has finished the libretto for a new opera that will be done at the Tivoli, San Francisco, in April, and is engaged upon a new play that will have an elaborate production in New York next season.

"I have two new plays," said Rhéa to a Philadelphia reporter who had asked her plans for next season. "One is called *Elizabeth and Shakespeare*, and is more of a comedy than a tragedy. The motif is something like this: Elizabeth, with the deepest regret, witnesses Shakespeare's weakness for drink and his certain downfall. She sets at work to save him, and unknown to him becomes his guardian angel. Falstaff is used as one of the instruments of his rescue, and the effects are all good. I came across it in an old book, and have it fixed up for stage representation. My other play is called *The Lion in Love*. Odd title, isn't it? It deals with the French Revolution, and is tragedy pure and simple."

Charles Townsend has placed his three-act comedy, *The Doctor*, in Elisabeth Marbury's hands.

The *Chicago Ledger* offers \$1,000 in gold as a prize for the best comedy in one act to be sent to its editor before May 1, 1894. The comedy must be domestic, must not require more than half an hour in playing, and must be limited to four persons. The right to six performances at one of the leading New York or Chicago theatres is reserved by the paper, after which the play will revert to and become the property of the author.

Lawrence Selden Tone, of Denison, Tex., is at work on a three-act society drama called *A Touch of High Life* which he expects to finish in June.

Joseph Hutton, dramatizer of *The Scarlet Letter*, which is in Richard Mansfield's repertoire, and of John Needham's *Double*, which is in that of E. S. Willard, has completed a comedy-drama that is said by those who have read the MS. to be unusually powerful. A New York manager is negotiating for the exclusive rights to produce it in this country.

George Feydeau has had his new play, *The Ribbon*, acted at the Odéon in Paris. It is merely an attempt at satire, but it is more of the nature of a comedy than a farce. Strangely enough, its light spirit has been gleefully hailed by the serious-minded audiences that patronize the Odéon.

Maurice Barres, the French député and faithful follower of the late General Boulanger, has written a drama which he has called *Une Journée Par le Menture*. He asserts that it is a history of a day during the recent Panama scandals. Arrangements had been made for the production of the play at the Nouveau Théâtre, but the French

government has prohibited its production at that or any other house. Several well known deputies mixed up in the Panama canal scheme are characterized. Antoine, the manager of the Théâtre Libre—which a rural journalist in this country has called the Theatre of Arts and Letters of Europe—has staged the piece, and it amused the patrons of that enterprise.

When rehearsals of Edward M. Alfriend's drama, *The Diplomat*, by the Boston Grand Opera House Stock company, began at the Star Theatre a few days ago, the author received a letter from a man named Corbett saying that the title had been copyrighted by him. Accordingly Colonel Alfriend has changed the name of his piece to *The Diplomats*.

Ida Sollee, the actress, has written a modern comedy-drama, and she says a theatrical man hailing from the South may produce it.

Fred. S. Gibbs, author of *The Voodoo*, *Kentucky Girl*, and *Major O'Haggerty*, is re-writing *Oh, What a Night!* for next season.

Annie Ward Tiffany, who rested last week at Buffalo, will not close her season until late in May. She is now rehearsing a new comedy by C. R. Clifford, author of *Dr. Cupid*, and Tom Frost, author of *Chums*. Mr. Clifford, by the way, has signed contracts with Willie Collier for the production of a new piece not yet named, and a musical farce from Mr. Clifford's pen has been accepted by a company headed by Elsie Adair and Walter Vanderbilt, and will soon be tried.

### AN ACTOR'S ESCAPE.

Last Tuesday afternoon a party consisting of Clement Runbridge, Irwin Thomas, W. Dean, Mrs. Beaman and C. F. Montaine visited Watkins Glen. They had proceeded quite a distance up what is known as the Upper Glen when Mr. Montaine came to a narrow path high above the rocky gorge covered with snow and quite impassable except by holding to a frail fence along its side. Mr. Runbridge, not heeding a warning, pushed forward and endeavored to climb further. He caught hold of the fence rail, when it gave way and he found himself hanging on the edge of the ravine, his whole weight resting upon his right leg. Mr. Montaine quickly asked Mr. Thomas for his cane, and bracing himself against the bank brought the cane within Mr. Runbridge's reach. He seized it and was soon out of danger. A fall would have meant certain death.

### MILWAUKEE'S STADT THEATRE.

All that money could do was done by the Faber Brewing Company when that corporation refitted the Milwaukee Grand Opera House and renamed it the Stadt Theatre. The stock company engaged for this house will on Wednesday and Sunday evenings produce German plays, and Leon Wachner, the director, now purposes to fill the other nights of the week with first-class English attractions. Sharing or renting terms may be arranged, and when the elegance of this house with its large patronage is considered, and the fact that the scenic stock is so large and varied that any production can be properly set is taken into account, the open time offered should be quickly filled. Director Wachner says that he can afford to give better terms than any other manager in Milwaukee.

### MRS. LESSING PLEASED.

Madge Lessing, writing to *The Mission* from Chicago, says: "I am very well pleased with my 'ad.' inserted in this week's edition of your very valuable paper. I received quite a number of answers to the previous 'ads.'"

### KEOGH SUCCEEDS O'BRIEN.

Branch O'Brien has retired from the management of Blue Grass. He has been succeeded by George T. Keogh, who left on Tuesday for Massachusetts in advance of the company.

### FOUGERE AND VANONI TO RETURN.

Fougere is in Paris and Marie Vanoni is in Berlin. Both will return to this country this summer to appear in the roof gardens.

### IN THE WINGS.

Minnie Dupree, who plays with much art the part of Elizabeth, the awkward young girl in love with a still more awkward young man in *In Mizoura*, wears around her wrist a rag as a part of her rural make-up. This rag, in point of fact, is meant as a shield. It covers a pretty bracelet that is "wished on."

Charles Dillingham and his wife, Jennie Yeaman, went into a restaurant in Easton, Pa., the other day. There was a varied bill of fare, according to the printed slips, but all they could get to eat was ham and eggs. The name of the proprietor, Mr. Dillingham ascertained, is John Kellard.

From a London letter I quote a description of Oscar Wilde. There have appeared in print many descriptions of Oscar, but it should be remembered that like the chameleons and Hayler's candy, he changes almost every hour. Wilde, of March, 1894, wears a Scotch gray coat that reaches to his knees. On the little finger of his left hand are four rings, extending to the nail. On his arm is a gold chain bracelet with a heart-shaped locket. His sleeves are large, so are his linked cuffs. His face is stoutish; it looks healthy but not ruddy. After the fashion of Cleopatra, he lounges. He is thirty-five years old.

In the lobby of the Metropolitan Hotel I spy George Hoey, stout, jovial, alert, the image of his father, the late John Hoey, of Hollywood and express company renown. Last week it would have been difficult to find a more busy man than he. At Niblo's he appeared in the triple guise of general representative for all of Walter Sanford's attractions, as author of the melodrama, *The Power of Gold*, produced there, and as the actor of the role of the principal ruffian in the piece.

Walter Sanford tells me that from now on he will seek to add to the list of theatres under his management and not put out many more melodramas. "I am making money out of my companies," he says, "and the best way for me to increase my income is to get the theatres so as to take the receipts of the local as well as the traveling manager." Here is true American enterprise!

James Clarence Harvey, author, to be known next season as librettist, has dedicated a few lines to J. M. Hill, whose suavity Mr. Harvey evidently admires. After stating that he purposes to find the fountain of youth for the "governor," Harvey dashes off: "And when you had lived twenty-two thousand years, I'll have you translated away. And make you dramatic director-in-chief Of Heaven's most spectacular play."

The troupe of Royal Calabres, otherwise midgets, which Mr. Hill announced a while ago that he would import this Spring, will not be here until Fall, as its members are unable to cancel their European contracts.

The Philadelphia *North American* says there are three American leading women, one of whom is a great beauty, but not a great actress; another of whom is an actress who poses as a beauty, and the third is both actress and beauty. The last, we are told, is Maud Harrison. Who the other two are, I think every leading woman in the country can guess.

Have you seen the badge of the Marie Tempest Society? It is of gold and enamel; a black square within a red square, in the middle the name Marie. It is a miniature weather signal signifying a "Tempest." J. Charles Davis originated it.

How many people, I wonder, are aware, as they cross Twenty-ninth Street on Broadway, that they are walking over James Lewis' horse-car belt line? It is a splendid line, straight, even, and in excellent condition. Lewis does not own it all, but he has plenty of stock in it. Like everything else in the world, however, it is not perfect—it has a skeleton. Its unique feature is that no cars ever run along it. It is in innocuous desuetude. There is a flaw in the charter, or something else equally unfortunate. But the line is there just the same, so is Lewis' money.

In the midst of his picturesque but not always pleasing social vicissitudes and physical ailments, Charles Coghlan has found time to devote himself to that branch of work for the theatre in which he has shown himself as

skilful as he is in delineating character—the art of playwriting. It is a fact not hitherto known, I believe, outside of the manager's office of the Lyceum that for months Mr. Coghlan has been writing, under contract to Daniel Frohman, a modern society comedy for that theatre. The play is now practically completed; it needs only a final polish, as it were, before it is ready for its New York production.

If Mr. Lewis really wants to benefit by his investment, I have a suggestion to make. Why not rent it by the hour, day, or week, to player-folk that need practice walking the rails. PAVOLET.

### UNDER THE BLACK FLAG.

For a cool, cheeky, self-satisfied pirate, a person named Otis Turner commends himself. Turner advertises himself with "his own company of pleasing players in *The Old Homestead*," Denman Thompson's play. Not satisfied with stealing Mr. Thompson's property, Turner has the effrontery to print the following on his bills: "The above play has enjoyed the greatest success of any comedy ever produced in this country. Do not confound it with Uncle Josh Whitecomb. Unscrupulous managers have been playing it under that title. Do not make a mistake. You will not have seen *The Old Homestead* until you attend to-night." Can it be possible that there is a manager of a theatre in this country ignorant of this piracy?

Texas is swarming with pirate companies. The Preston and White Comedy company is one of these dishonest bands. They are playing *Caprice* and *My Partner*, the latter play under the title of *In Honor Bound*. The managers of the theatres in Yoakum and Flatonia permitted these thieves to play their houses the first week of the present month. A woman calling herself Wallis Blain plays the principal parts. She and her companions give "rotten" performances, and *The Mission* is pleased to say that their business has been of the same order.

The Rutledge Dramatic company is still pirating *Blue Jeans*. To a *Mission* correspondent at Topeka, Kan., Harry Richards, the manager of this company claimed that *Blue Jeans* was owned by himself and Rutledge. This will probably be news to Joseph Arthur.

O. W. Heywood writes from Mt. Carmel, Ia., that Ferris' Comedians recently produced *A Texas Steer* under the title of *For Congress*. Mr. Heywood says that on his calling attention to the piracy the manager of the theatre replied: "I don't care! These fellows that own these big hits don't offer the local manager anything for protecting their rights and it's knocking them out of money to prevent the production." This is a most remarkable way of condoning such an offense. In other words, if this local manager is not tipped he is willing to become the accomplice of a thief. For play piracy is nothing else but larceny.

### AGAINST THE MUSICIAN.

Musical Director Schindler, of the Academy of Music, New Orleans, contracted with Jefferson, Klaw and Erlanger, the managers of that theatre, to furnish an orchestra of nine men for a lump sum of \$145 per week, it being stipulated that the musicians should be union men and conform to the rules of the house and wear dress suits. Schindler engaged Fred. Kuntz, who was not a union man, but promised to join the union, as a cornet player. Kuntz reported for duty three nights, and then falling ill, a substitute was secured. On his return to duty, Kuntz refused to join the union. He afterwards secured employment at the Eden Theatre, and brought suit against Jefferson, Klaw and Erlanger for his season's salary—thirty weeks at \$16 per week—besides \$20 paid for his dress suit, claiming that Schindler was acting as agent for Jefferson, Klaw and Erlanger, and that they were responsible for his acts. The court held that Kuntz had no ground of action, and that his dismissal was proper.

### WHY ARTHUR WENT ABROAD.

The reason for Joseph Arthur's rather sudden departure for Europe a fortnight ago, as exclusively announced by *The Mission*, is due to the fact, it is said, that *Blue Jeans* is to be produced, shortly in London. Mr. Arthur is to localize and stage it.



## TELEGRAPHIC NEWS

## CHICAGO.

Francis Wilson, Grand Opera and the Lilliputians Doing the Business—Charles's Uncle Successful.

(Special to The Mirror.)

CHICAGO, March 26.

Charles's Uncle, first produced at Terry's Theatre, London, under the title of "The Noble Art," received its first American production last night at the Schiller Theatre and leaped into popular favor at once. It is one of the cleverest written farces ever seen here, being well provided with an original plot, splendid situations and productive of continuous laughter.

Unlike most farces, it improves to the fall of the curtain, and Manager Miller may be congratulated upon his splendid cast and beautiful settings. Individual strong hits were made by George Woodward, Augustus Cook, Raymond Hitchcock, Albert Brunning, and Jane Stuart. Charles's Uncle hasn't the remotest suggestion of Charles's Aunt, and the latter old lady need not be ashamed of her Chicago relative.

Comedian Francis Wilson and the grand opera have been doing the business here. Mr. Wilson's fine revival of Erminie has filled the Chicago Opera House at every performance, and his engagement of three weeks bids fair to be a very large one. On the opening night he was given an ovation and he responded with a neat speech, in which he confessed that he would give up three square meals a day for the privilege of playing "Caddy." He will be followed April 5 by Lewis Morrison in Faust.

Holy Week had but little apparent effect upon grand opera at the Auditorium, and the houses were very large. Friday evening Calvé was announced to sing in Mignon, but she was indisposed, and pretty little Miss Arnoldson sang the titular role in a manner to restore Calvé's health without delay. The latter appeared in Carmen to-night before a large and fashionable house.

Donnelly and Girard have been doing very well at the Grand Opera House with their clever skit, The Rainmakers, and their second and final week opened up splendidly last night. I looked in on them Thursday evening and found myself in the midst of a choice crowd, composed of Charlie Wiegand, Johnny Ruddy, Ed. McAdams, George Deyo, Jeff Bernstein, Harry Phillips, Fred McMillan, Andy Moynihan, and M. R. Curtis. I enjoyed my life.

Mr. Curtis, by the way, is on his way to your city. He was registered at the Grand Pacific under an assumed name. He says that his alleged confusion as to the shooting of Policeman Grant is all rot, that he still has his hotel in Texas, and that he goes to New York to organize a company for a revival of Sam'l of Posen. He will also play a short scene, he says, called The Irish Emigrant, to show his versatility.

Ada Somers-McWade and her little daughter, Janet, came on here from Mr. Vernon, N. Y., last Thursday to visit John McWade, who is with Wilson. They are the guests of Manager Will J. Davis, of the Columbia.

The Lost Paradise closed its season here Saturday night. It did not do at all well at the Columbia. The original New York company opened there for three weeks last night with In O' Kentucky to a fine house. Manager Litt was here last week, and so was Sandy Dingwall and the company, which lay off here.

Several companies spent Holy Week with us, by the way. R. E. Graham was here, also Frank Lowe. Mr. Lowe is preparing to produce his new play, Shaft No. 2, and it will have its first hearing here next September. He has great faith in it, and I believe it will be a go. I do not know of any man I would rather see catch on.

George W. Irish, formerly with the Schiller, goes ahead of R. E. Graham in After the Fall for the rest of the season.

Harry Fulton resigns the managing editorship of the Times to become traveling correspondent of the paper, and it will no doubt be a surprise to my friends to learn that I have left The Evening Post after a continuous service since the first day of its publication. I am now with the Times, and will do a daily column of "stories" and a Sunday column of matter like the old Turnover Club.

The Schiller reopened to-night with Charles's Aunt, the cast including Jane Stuart, George Woodward, John Ince and Augustus Cook. It made a hit. Next week Sander will be added as a feature.

Manager Tom Prior, of the Schiller, will put in William Wolf and a good light opera company May 16 for the Summer, and he is deluged with applications for engagements. He will present popular operas in the best style at popular prices, and his venture ought to go.

Miss host W. S. Eden, of the Great Northern Hotel, gave a dainty luncheon last Tuesday afternoon to Will J. Davis, George Charbon, of the Alton Road, and years truly, in compliment to his old friend, John McWade.

Ben King, author of The Pessimist and "If I Should Die To-night," has left on a Southern tour with Opie P. Reed. They will give a series of readings.

When I said that Wilson and the grand opera were doing the business here I forgot the Lilliputians at McVicker's. They opened their second and last week last evening, and their business with A Trip to Mars has been very large.

The Chicago Lodge of Elks give a social session and charity ball in the ball room of the Hotel Richelieu tomorrow evening. Joseph Brooks flew through here the other day to make some arrangements for his stock company, which is to appear at McVicker's in New Blood.

At Hooley's this evening Edward S. Willard began his farewell engagement until

1896 in The Middleman. The house was large, and the actor's reception enthusiastic. He remains three weeks.

At the Forty Club's March dinner, which occurs at the Wellington to-morrow evening, the club's guests will be E. S. Willard, Royce Carleton, Adolph Zink, Franz Ebert, John McWade, Al. Canby, Francis Wilson, John Webster, Augustus Cook, Henry Donnelly, Eddie Girard, Signor de Novelli, and Captain Charles King.

Ed. B. Giroux, of M. W. Leavitt's Spider and Fly, writes me that he has purchased me an opium pipe in Frisco's Chinatown. Regards to Hop Sing. Charlie Parsloe please write.

Willie Collier in Hoss and Hoss had a big opening at the Haymarket last evening and Hopkins' Trans-Oceanic company packed Havlin's twice. Openings at the other houses were Harry Emery and George O. Morris in The World at the Windsor, Oliver Byron in Heart of Africa at the Clark Street Theatre, Nellie McHenry in A Night at the Circus at the Alhambra, the Brothers Byrne in 6 Balls at the Academy of Music, bulesque at Sam T. Jack's Madison Street Opera House, continuous vaudeville at Frank Hall's Casino and Bijou, and variety at the Lyceum, Olympic and Empire.

Sam T. Jack has taken the Empire, by the way, and is doing well with it as a vaudeville and burlesque house.

Julia Kingpley has gone to St. Paul to meet her husband, Bert Coote, who is with Patti Ross.

The indications are that Chicago's Summer attractions will all do well. David Henderson will present his new burlesque, Aladdin, at the Chicago Opera House; Charles's Aunt will be at Hooley's, The Milk White Flag at the Grand America at McVicker's, light opera at the Schiller, and Sowing the Wind at the Columbia. Pretty tidy dramatic bill of fare.

## "BET" HALL.

## PHILADELPHIA.

What to Going On in the Many Theatres of the Quaker City—Some Changes—A New Comic Opera.

(Special to The Mirror.)

PHILADELPHIA, March 26.

Willard Spencer's new opera, Princess Bonnie, was presented for the first time on any stage at the Chestnut Street Theatre to-night. A crowded and critical though friendly audience attended. The music is classical for comic opera, and every important number was excelled. The costumes are rich and the company adequate. Eleanor Mayo, Laura Joyce Ball, Jennie Goldswain, Joseph Grossmiller, Charles Dugan, Bert Hawley and Fred Lenton covered themselves with honor through their bright and conscientious work.

Russell's Comedians were amidt at the Chestnut Street Opera House in a farce comedy, About Town, that attracted but few. The Prodigal Daughter, with a fair advance sale, is on for two weeks.

Bessie Bonhill closed her season at the Empire Saturday night. She made a capital speech to a fair-sized audience. She reopens this theatre for the coming season in August.

A Temperance Town at the Board is followed by the Mask and Wig Club, of local fame.

The Standard with Uncle Tom's Cabin (Dams) did a fine business last week. Ranch 10, with a local company, opened to prosperous business this evening.

After the week's rest, the Walnut opened at advanced prices to-night, with Rose Coghlan in A Woman of No Importance. Advance sale heavy, and prospects bright for two weeks.

Americans Abroad had a fine engagement at the Park, and the house is crowded this evening, the attraction being A Country Sport.

Gilmore's Auditorium, with Reilly and Wood's show, fell off in business. Sam Devere follows, promising a good week.

At the matinee of Sam at the Arch the house was well filled, and the week is suspiciously begun.

The Grand Opera House opens with a variety company to-night, seats being from fifteen cents up.

Creston Clark's engagement of four weeks ended as it began, to the capacity of the theatre, and the Girard Avenue is a big house. The stock company fills in the week with Daddy O'Dowd, commencing with the first three nights sold.

McCarthy's Mahaga, the bill at the People's, will draw at the house where it has always been a favorite.

Uncle Tom's Cabin from the Standard is transferred to the Kensington.

The Pay Train did not do well at Forepaugh's, particularly at matinees. The old stock company is again returned, and in Great London had a fine attendance this afternoon.

The Lyceum had a great week with Hoss and Hoss, strengthened by additional talent. The George Dams aggregation follows.

Lady Windermere's Fan is at the National. This is not the company recently at the Park.

Business at the Bijou continues large.

EDWARD ROSSIGNOL.

## ST. LOUIS.

William Stewart, Albin Heywood, Carl Schmitt, G. Ingersoll and other entertainers—Company of the Windsor.

(Special to The Mirror.)

St. Louis, March 26.

Albin Heywood in Edgewood Folks reopened at the Hagan last night for a week. Last night at the Grand Opera House Primrose and West's Minstrels appeared. To-night William Barrett commenced his engagement in Ben-My-Clown and will follow in a repertoire. On Thursday night Othello will

be given, John W. Norton, the well known manager, appearing as Iago to Mr. Barrett's Othello.

Col. Robert G. Ingersoll lectured last night on "What Must We Do to be Saved?" at the Olympic to a crowded house, and to-night Frobenius's Comedians commenced a week's engagement in Wilkinson's Widows.

Charles A. Gardner commenced a week's engagement at Pope's Theatre, opening with a matinee in The Prize Winner. To-night Treasurer Goodbar is taking his benefit.

The Ivy Leaf, with Smith O'Brien as the star, supported by May Homer, was given at the matinee yesterday at Hagan's.

Fields and Hansen's Drawing Cards opened at the Standard Theatre yesterday.

Florence Webb, a little St. Louis child, gave a very clever serpentine dance at Mr. Goodbar's benefit at Pope's to-night.

Sander opened at Music Hall to-night to a very large audience.

Modjeska will present for the first time here, Magda, on the occasion of Treasurer Walters' benefit at the Grand Opera House on April 2.

A three-act play by Judge Woodcut, of the Probate Court, called The Female Rebel, was presented at the Germania Theatre last week. It is historical, and describes scenes of the late war in St. Louis and Missouri.

Last Saturday Manager Ollie Hagan signed a contract with the owner of Schneider's Garden, whereby he agreed to put in an opera company during the coming Summer.

W. C. HOWLAND.

## BOSTON.

Opening of R. F. Keith's Grand Opera House—Theatrical Attractions of the Week—Theatrical Company.

(Special to The Mirror.)

Boston, March 26.

A private view of R. F. Keith's new theatre was enjoyed on Saturday, and this morning the enthusiastic per orance was inaugurated here, but the formal opening occurred this evening, when Miss Barrow read the poem written by W. T. W. Ball for the occasion.

The house was packed and the performance strikingly good.

Nothing but the most enthusiastic praise can be given for this house which Henry Irving pronounced superior so far as architectural efforts go to any in Europe. The work of construction has been going on for two years, the entire cost being about \$500,000. The style of the theatre is a combination of the Renaissance architecture with Louis XV. decoration.

From Washington Street there is a long foyer with wainscoting of Sassa marble and walls lined in old rose, decorated with mirrors and with figure panels by Tojetti, who has done considerable work in the auditorium. This leads to another lobby, tiled with different shades of apple green, and decorated with panels and mirrors and with handsome marble floor. Staircases lead to the galleries, and opening from a third foyer are waiting-rooms and a women's parlor. Three broad archways lead with carmine and Nile green silk hangings lead to the auditorium, which has its principal attraction in the proscenium arch, set off by twelve open private boxes, each hung with curtains of rose and green. Above the arch are three large paintings, by Tojetti, representing Comedy, Music and Dancing. There are two galleries, the entire seating capacity being about 3,600.

One of the most striking features is the electrician in the auditorium. Mr. Keith avoids the hackneyed form of chandelier, and has a beautiful effect of delicate workmanship representing a graceful vine with fruit of light. The arrangements for heating and ventilating are complete in every way, and the furniture throughout is of the latest and most approved workmanship.

The greatest precautions against fire have been taken, and for convenience there is a telephone service with fifty-four stations connecting the different parts of the house. The stage is perfectly fitted up for the convenience of the actors. The dressing-rooms are large, with marble floors, and have everything that could possibly be desired. There are the dimensions of the building: Area, 143 by 90 feet; height, 32 feet to roof, 105 feet to top of boiler fire; orchestra, 50 feet square; balcony and mezzanine gallery, each 50 feet wide; four foyers, each 60 by 23 feet; two promenades, each 90 feet long; proscenium arch, 34 feet square; depth of stage, 45 feet; seven public toilet rooms; total boiler capacity, 400 horse-power; engine capacity, 400 horse power.

Mr. Keith entertained a large party of newspaper men from New York, Philadelphia, and Providence on the occasion of the private view. They came in by special car, were received at the Press Club, and were shown the attractions of the city and its suburbs.

Eleven years ago Mr. Keith started in the amusement business in this city. His ideas were novel, but they appealed to the public, and he was successful from the start. His first move was to the Bijou, which he turned from a losing house into a steady winner, and now he moves from that to the most beautiful house in Boston, where he has the good wishes of all for continued prosperity.

To-night the Boston is closed. This evening was to have occurred the annual benefit of R. A. McGowan, the business manager of the house, but on Saturday he died, and to-morrow he is to be buried. All Boston knew him, for Harry was a friend to every one.

Julia Marlowe begins a four weeks' season at the Hollis Street to-night, her first week being divided between The Love Chase, and Romeo and Juliet.

The orchestra was forced under the stage, a most unusual occurrence. The house was packed, and there is a large advance sale. Miss Marlowe received the most cordial welcome ever accorded her here. Henry Jewett proved a capable leading man, and Miss Lippings was capital. Miss Marlowe is

busy making preparations for the production of The Ball's Stragglers during the last week of her engagement.

At the Museum began the last engagement before the long run of Tabasco, Italian and Hart appearing in The Idea.

Italian and Hart were greeted by a large house. J. Abdrich Libbey and Mollie Fuller divided honors with the stars.

This is the last week of Harrigan's very successful engagement at the Columbia. The bill is The Molligan Guard Hall, and the house to-night was crowded.

The Howard Atheneum Specialty company is at the Bowdoin Square this week.

At the Grand Opera House, this week, The White Slave, which always does a large business there, is the bill.

America is on for a successful run at the Tremont.

Charles's Aunt goes on at the Park to big business.

At the other houses the attractions of the week are: Howard, continuous variety; Grand Museum, Katherine Baker in Esmeralda; Lyceum, Turner's English Girls; Palace, Marie Sanger's Burlesque company.

A few weeks ago one of the members of the Common Council introduced a resolution calling upon the Aldermen to take action in regard to the sale of tickets for places of amusement in this city so as to prevent collusion between managers and speculators to the detriment of patrons. When the resolution reached the Aldermen they referred it to the corporation counsel whose report was that the Aldermen, after licensing a house, could revoke its license for cause but had no power to interfere with the prices charged or the manner in which tickets are sold.

E. M. Royle, Selma Fetter and Lucius Henderson were the guests of the South Shore Club, of Lynn, during their engagement at the Hollis Street. Mr. Royle read an essay on "The Drama."

Corbett has met with defeat at last, but it was in the Superior Court where the jury decided that he must pay Joe Lannon \$500 for failing to spar at his benefit as agreed two years ago. Corbett has filed a motion for a new trial, claiming that the verdict was against the evidence and that the damages were excessive.

Avery Strakoch has been obliged to retire from the Milk White Flag company on account of illness. Her place is taken by Maud Hollins. Killee Deaves has been seriously ill but has been able to resume her part.

John F. Harley has joined Rich and Harris' business staff.

Daybreak was produced at John Mason's testimonial at the Museum on Saturday. It made a tremendous success, four curtain calls being given Marie Bureau, who impersonated the leading character, and Edward E. Rose, the author. It will be repeated at the Yvonne Club's benefit on April 3, when a young and popular newspaper man of this city will appear in the leading male part, playing under the stage name of Gordon Brown.

There is no truth in the report that Mrs. C. H. Bond, a well-known society lady of this city, is to go upon the stage. Mrs. Bond is a clever amateur actress, and she is to play Celia in the charity performance of An Von Like It next week. This fact was probably the occasion of the rumors which have been circulated.

JAY BOSTON.

## CINCINNATI.

William and Selma Stubbs, Corbett, Peterson and West, Under's Comedians, and other attractions.

(Special to The Mirror.)

Cincinnati, March 26.

Gentleman Jack, with James J. Corbett as the star, is the attraction at the Walnut. Next week, Sighed.

A Milk White Flag is at the Grand. Next week, Hopkins' Trans-Oceanic Specialty company.

Helen Nobles and his clever wife, a native of Cincinnati, by the way, and better known here as Dollie Wadsworth, presented The Phoenix at Hagan's yesterday to audiences that tested the capacity of the theatre. Next week, The Termade.

Primrose and West's Monte Carlo company with George Wilson, Annie Soits and the Gorman Brothers in the more important roles are at Hagan's.

Hyde's Comedians with Helen Mara as the star turned hundreds away at the People's yesterday.

Business Manager Simon is favoring his patrons at the Fountain this week with vaudeville entertainment.

Peter Baker began a week's engagement yesterday at Robinson's in The Emigrant. On Saturday Chris and Lena will be given.

The Pilsener-New York Specialty company's receipts at the People's last week aggregated \$5,000.

Manager Anderson, of the Fountain, is on a business visit to New York, and Business Manager Simon is looking after matters.

Treasurer A. R. Goring, of the Pike, has been temporarily transferred to the Grand to replace Tom Aylward, who is absent looking after Harry Rainforth's interest in Colonel R. G. Ingersoll's lecture tour.

JAMES B. DUNOCH.

## CLEVELAND.

Edna Kendall, Charles Gordon, and other attractions—The Standard Opera for the First Time Here.

Cleveland, O., March 26.

Edna Kendall opened a week's engagement to-night at the Euclid Avenue Opera House to a good house, presenting The Substitute. There are several clever performers in the company, notably Arthur and Jennie Dunn. Next week, Moses Cleveland Up to Date, and Columbia, by local talent.

Charles Corbin, a native of Cleveland who has many friends and admirers here, commenced a week's engagement at the Lyceum.



Thomas in *A Country Merchant* before a large and enthusiastic audience to-night. The play pleased, and Mr. Cowles received several ovations. Make next week.

H. R. Jacobs' Theatre to-night was crowded to see the first production here of William Haworth's *The Ensign*, which remains a week. Special interest was taken in this play, as the author is a resident of this city. Next week, *The Pulse of New York*, and *Paul of Mayo*.

The Star Theatre was crowded afternoon and evening to welcome the Rose Hill Folly company, which remains all the week, and will be followed by the City Club company.

Mary Howe, with a concert company, will be here at Music Hall Thursday evening.

Arrangements have been perfected for a season of comic opera this Summer at Hartsford's Garden. The company will be known as the Murray-Lane Comic Opera company, and besides the stars, J. K. Murray and Clara Lane, will have several well-known artists, notably Edwin W. Hoff, George W. Leslie, William McLaughlin, Charles A. Bigelow, Lessey Saylor and Laura Joyce Hall.

The military drama, *Relief of Lucknow*, will be given by the Chisholm Scottish Guard at Music Hall on April 5.

WILLIAM CRADON.

## PITTSBURG.

Weather Whitehead, *The Girl in the Red Dress*, and *Mr. Van Tasson*, and *Stained Glass*.

(Special to The Mirror.)

Pittsburg, March 26.

At the Grand Opera House Walker Whitehead opened to a large audience in *Hamlet*, and will follow in repertoire. Next attraction, *Kellar*.

A large audience at the Alvin to-night saw the first production here of *The Girl I Left Behind Me*. Next week, *Aristocracy*.

Van Tasson was greeted at the Bijou by a crowded house. Mr. Heege will probably close his season here. In *Old Kentucky* follows.

Sinbad returned to-night to the Duquesne for another week, and, as usual, S. R. O. was displayed. Wilson Barrett follows in repertoire.

At the Academy of Music *The Night Owl* opened to a good house. South Before the War returns next week.

Pack's *Bad Boy* is the attraction at Hartsford's. Next week, *Davis' Uncle Tom's Cabin*. Inaug closed the season here on Saturday.

Ruth Rook, of the Inaug company, will remain at her home here for the present.

E. J. DONNELLY.

## AN AUSPICIOUS OPENING.

(Special to The Mirror.)

MINNEAPOLIS, March 24.—The New People's Theatre opened with its new stock company to-night. The house was decorated profusely. The play was *Nancy and Company*, and it was capitally acted. The audience tested the capacity of the house, which is very handsome. The Mayor delivered the opening address.

F. C. CARROLL.

## R. D. MACLEAN'S SPARTACUS.

R. D. MacLean has been living in retirement during the past year on his extensive stock farm in Shepherdstown, W. Va., but, according to Charles Leonard Fletcher, who has just returned from a week's visit with Mr. MacLean, the tragedian has been busily preparing for his early return to the stage. Although several strong plays will be included in his repertoire Mr. MacLean has determined to make a feature of *Spartacus*, and will give it a special production, emphasizing its many picturesque situations with new scenery and a multitude of detail. In fact, it is claimed that his will be the strongest and best production ever given the play.

Mr. MacLean desires to call special attention to the fact that the play *Spartacus* he presents, is the original *Gladiator*, as played by Forrest and McCullough; that his reason for using the title *Spartacus*, instead of the original name *The Gladiator*, is to avoid having this play conflict with other versions now being played. Mr. MacLean bought the original manuscript of the play as used by both Forrest and McCullough, which was written by Dr. Montgomery Bird and first produced by Edwin Forrest at the Winter Garden, New York, in 1853.

Mr. MacLean will spend the Spring and Summer training several of his blooded trotters, but will find time to complete all his arrangements, in the meantime, for this coming tour, which will be an important one, as his organization will be one of the best equipped on the road. Mr. MacLean will surely be seen during an extended engagement in New York.

## A ROGUS REPRESENTATIVE.

Manager Henry C. Miner asks The Mirror to expose a man who signs himself E. R. Johnson, who is at large in California claiming to represent him.

Johnson recently went to H. C. Wyatt, manager of the Los Angeles Theatre, and asked for a date in Mr. Miner's behalf, which he did not receive, as Mr. Wyatt required him to establish his identity, which he failed to do. Johnson also made out a cheque for \$5.00 on the Third National Bank of San Francisco, to be paid to R. V. McBride, the cheque signed "E. R. Johnson for H. C. Miner."

The fellow is an impostor, and Mr. Miner wishes to give full warning that he is not authorized to represent him in any capacity whatever.

## REMARKS SUCCESS CANFIELD.

Lee Harrison has been engaged to succeed Eugene Canfield as principal comedian of A. Thompson's Town next season. Mr. Canfield is to leave.

## THE WORK OF RELIEF.

Since our last week's issue, The Mirror has received additional subscriptions aggregating \$14.50 to the Actors' Relief Fund.

William J. Gilmore, of Gilmore's Auditorium, Philadelphia, sent his cheque for \$13.50, which amount was contributed through him by Weber and Fields' Own Company. Of this sum Weber and Fields gave \$5; Johnnie Carroll, \$2; Abaschi, \$1; Massaud, \$1; Dave Marion, \$1; Harry Hastings, \$1; Capitola Forrest, \$1.50; James F. Hory, \$1; and Morris Cronin, \$1.

We have also received the sum of \$1 from J. H. Bradbury.

The Relief Fund Committee was in session as usual last Thursday and yesterday. No deserving actor or actress out of employment applied in vain. Food, fuel, clothing and money to pay for rent and other necessary expenses were distributed according to the exigencies of each particular case. Real tickets proved as heretofore a most practical mode of extending relief to those who had not money enough to secure proper nourishment.

The committee are gratified that with few exceptions, there has been no abuse of the money distributed for purposes of relief only. In one instance an individual was caught in the act of trying to sell a railroad ticket he had obtained under false pretenses. The ticket was confiscated. There have been one or two applicants who were reported to the committee as having used for drink the money they obtained for food or rent. Such applicants have never been given the chance of a "second offence." Barring these few exceptions, the applicants have kept faith with the committee, and the amount of good done by means of this Fund cannot be overestimated.

An actress who obtained a ticket recently to take her to Chicago, has returned the amount to the committee with a letter in which she expressed eternal gratitude for what had been done for her in her distress.

Chairman Aldrich has sent a letter to Howard Gould in behalf of the Relief Fund Committee, thanking Mr. Gould for his generosity in allowing the free use of the Grand Opera House at the Relief Fund benefit on March 21.

The last two sessions for the distribution of relief money will be held next Thursday and Monday afternoons. On the following Wednesday the entire Relief Fund Committee will meet to hear the treasurer's and secretary's report, and after turning over to the trustees of the Actors' Fund any money that may be left on hand at that meeting, the Committee will adjourn sine die.

## THE MANTILL CASE.

In the Supreme Court on Wednesday Judge O'Brien denied the motion made on behalf of Robert Mantell to permit the actor to continue to appear this season, in spite of the fact that his managers, Proctor and Turner, have fulfilled their contract, which compels them to make his tour last at least thirty weeks. Mantell asserts that he needs to make more money.

Ex-Judge Dittenhofer said to a Mirror reporter yesterday: "In the case of Mrs. Leslie Carter against W. J. Ferguson, I maintain that, although Ferguson was a good actor, he was one who could be succeeded by another player without the performance being marred. I gained my point."

"In the case of Mantell, on the other hand, I avoided this question by declaring Mantell an actor of extraordinary ability; an actor, in fine, absolutely unique. I held that his place could not be filled. These claims were admitted by all parties. So, as matters now stand, Mantell cannot act except under the management of Proctor and Turner; that firm must furnish the company."

"Why was Mantell's tour closed so soon?" asked the reporter.

"In consequence of the litigation between the managers and the actors, because of Mantell's refusal to play in New York State, where he is in contempt of court, and because the business during the last few months has not been so good as it started out to be. This last fact prevails with many theatrical organizations, and is due in great part to the times."

"Mantell has been paid this season \$100 a week in salary, and he has received besides \$1,000. That is as much as a United States Judge or Senator gets per annum. I do not see why he should be in pecuniary straits."

The case is not yet ended. It is pending before Referee Henry Howland. It will probably be settled within a week.

## NEW PLAY AND STAR.

Next Monday at the Schiller Theatre, Chicago, John E. Kellar will begin his career as a star in a new American play called *Judgment*, a dramatization by Mr. Kellar of a novel and play of the same title by George C. Eggleston and Dolores Marbourg. It deals with the inordinate craze for the accumulation of money. In the support will be Theodore Hamilton, Louise Galloway, Lorimer Stoddard, Beverley Sitgreaves, H. M. Pitt, William Calhoun, Frank Battin, and others, and the leading female role will be played by Mary Shaw. The trial tour will be managed by Lee Townsend, who is already in Chicago.

## IT HAS BEEN LAID TO REST.

Minneapolis Journal.

The *Dramatic Mirror* of New York has not appeared in this city for two weeks, and those who have been in the habit of seeing it mourn its absence, because without it at hand for the sake of comparison it is hard to keep in mind what a really well edited and reputable class journal THE DRAMATIC MIRROR is. For this reason it is to be hoped that nothing serious has occurred, and that it will turn up again to make the other paper mentioned seem all the more excellent by contrast.



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excellence of Vin Mariani.

## MISS RUSSELL'S RECEPTION.

Signor Giovanni Perugini and his wife, Lillian Russell, gave a reception on Sunday night at their residence, 318 West Seventy-seventh street. It was the first formal social affair in which Miss Russell has figured as hostess. Her residence is in the heart of the prima donna district. It is within a stone's throw of the homes of Pauline Hall, Attile Claire-Kayne and Lulu Glaser.

Miss Russell was, of course, stunningly gowned, and she wore diamonds and pearls well nigh priceless. She sang a number of times.

The supper was served by Sherry. Champagne was copious. Among those of the theatrical profession present were: Cora Tanner, in a lavender and pearl gown; Oscar Hammerstein, who became immediately a social lion; Teddy Peiper, who drank to the health of Lillian from a huge champagne loving cup; Rudolph Aronson and George Lederer, historians of the Casino; Thomas Canary, sphinx-like and attentive; Agnes Booth Schoeffel, full of tidings of her son Sydney, now in Berlin; Junius Brutus Booth, Frank Marshall White, who made a host of theatrical friends while London correspondent of the *Star*; Marcus R. Mayer and Julian Edwards, chatting about their new operas; William Furst and Charles Berner, discussing royalties; Frank Leslie Baker, of the *Herald*; Jack Stowe, secretary of the Lambs' Club; and Victor Harris, the accompanist; Marie Dressler, Maude Ullmar, Sebastian Schlessinger, Howard Paul, Mme. Cappiani, Colonel and Mrs. Richard Henry Savage, Frederic Edward McKay, Eben Plympton, Digby Bell, Albert Theis, Arthur Mapleson, Frederick Schweb, and Mrs. Paul Arthur.

## THE FROU-FROU NATIVES.

On Friday afternoon at the Garden Theatre Minnie Madiera Fiske will be seen as Gilberte in a special production of *Frou-Frou* in aid of the Church Hospital and Dispensary. The performance will be under the management of A. M. Palmer.

The characters will be distributed as follows: Sartoris, Eugene Ormonde; Valreas, Byron Douglas; Bragard, J. W. Piggott; De Cambri, Arthur E. Lawrence; Piton, Clifford Leigh; Vincent, Arthur Crawford; George, Johnnie McKeever; Louise, Elsie de Wolke; Baronne de Cambri, Anna O'Keefe; Pauline, Grace Sherwood; Governesa, Kathryn Hooker, and Gilberte, Mrs. Fiske. There is a large demand for seats, the sale of which is now being held at the Garden Theatre.

The affair is under the patronage of the following ladies: Mrs. Nicholas Fish, Mrs. Richard Irvin, Mrs. John B. Ireland, Mrs. John C. Haddock, Mrs. Francis H. Davis, Mrs. Sackett H. Barclay, Mrs. Samuel Sloan, Jr., Mrs. William H. Catlin, Mrs. John R. Stuyvesant, Mrs. Margaret Case, Mrs. J. Howard Wainwright, Mrs. David H. Greer, Mrs. Elisha M. Fulton, Jr., Mrs. Edward A. Quintard, Mrs. Edward L. Baphe, Mrs. Aaron W. Hard, Mrs. Fred. Goodridge, Mrs. Nyles, Mrs. J. Hooker Hamersley, Mrs. Egbert Guerusey, Mrs. W. B. Donmore, Mrs. John Jay, Mrs. Robert V. McKim, Mrs. E. Elery Anderson, Mrs. Leopold Schmidt, Mrs. J. C. Fargo and other ladies prominent in New York society.

## WANG COMING TO TOWN.

D. W. Truss and Company will present Wang at the American Theatre during the week of April 16. A year ago even the boldest managers predicted speedy death to the new Wang company and believed in all honesty that Mr. Truss had made a mistake in attempting a revival of the piece without De Wolf Hopper. Aided by ample capital and shrewd business ability, he has been able to astonish by the result even the few hopeful ones. From last September until the present time, The Mirror's correspondents have reported almost universal use of the S. R. O. sign in connection with the tour of Wang. Mr. Truss has demonstrated that the musical burlesque, minus its creators, and although in itself, perhaps, not intrinsically of the highest rank, is nevertheless just what the public wants.

## IN THE NAME OF THE CZAR.

Manager E. W. Connelly has engaged Harry S. Duffield, Arnold Reeves, William Blaisdell, Mamie Egberts, Phosa McAllister and Clara Lavine for his new production, *In the Name of the Czar*. The company will be a large one and will comprise well-known people. It will carry a carload of special scenery, and the production promises to be one of the successes of the coming season. Gillen and Company are at work on the lithographic printing, which will be of first-class style and in great variety. First-class houses only will be played. Manager Connelly's permanent address is Harris' Theatre, Pittsburg, of which house he is manager. His New York office, at 40 West Thirtieth Street, is in charge of Albert Mellen, late general representative for Rich and Harris.

## THE LEAGUE WILL DEBATE.

The Woman's Professional League will give a literary and musical entertainment at the Garden Theatre, on Tuesday afternoon of next week. There will be a debate on the subject of "Women of the Twentieth Century," in which Mrs. Rachel MacAuley, Miss Calhoun, Maude Banks, and Mary Shaw will take part.

## REBANDER.

The May Russell company recently closed in the South on account of bad business. The *Rosewood Burlesque* company stranded last week in Wilmington, Del.

## FROHMAN ENGAGES MISS IRVING.

Isabel Irving, who returned to this country last week after severing her connection in London with Augustin Daly, is now under engagement to Daniel Frohman for three years.

Next season she is to play under the direction of Charles Frohman, on tour in *The Amazons*, the part acted by Georgia Cayvan at the Lyceum. After that she will be enrolled for leading parts with Daniel Frohman's forces.

Miss Irving had been negotiating to join Reinhold Tree's support and to appear in the English pantomime, *Cinderella*, which is to be presented next month at Abbey's Theatre. But she says she is quite happy to be under the progressive management of Mr. Frohman.

## DARKEST RUSSIA.

Sidney R. Ellis, manager of *Darkest Russia*, was a Mirror caller yesterday. He reports that his melodrama has been keeping up its record as a success and a money-winner, in spite of hard times.

The season has been a prosperous one, and the fact that there has been no reduction in salaries, no "laying off" the week before Christmas or Holy Week, speaks well for the enterprise.

The play will open at McVicker's Theatre, Chicago, for three weeks in April, and will close its season the last of May.

For next season almost the entire route is booked in week stands and the prospects are particularly bright for its continued success. This week the company is playing at the Columbus Theatre in Harlem.

## REFLECTIONS.

The big ships on Saturday took away, Adelina Patti, Signor Nicolini, and Madame Thén.

John E. Kellar's room in Forty-third Street was broken into by thieves last Friday night and some clothing was stolen.

Signor de Vivo will manage Flavio Ando's tour of this country next season.

Powell the magician will produce three new and original illusions the coming season.

C. S. Hartman will erect a handsome theatre in Grand Rapids, Mich.

Charles T. Parr injured his leg while running for a horse car on Sixth Avenue, last Friday, and is confined to his room in the Hotel Aulic.

Harry B. Smith was in town last week consulting with Reginald de Koven.

Music critic Howard, of the *Boston Herald*, was in New York on Monday to be present at the opening performance of *Utopia*, Limited.

Richard Golden has left the alcoholic ward at Bellevue. While he was ill there, his wife, Dora Wiley, from whom he is separated, visited him, and the rumor is consequently abroad that they will be reunited.

Jack Hirsh left on Thursday for San Francisco to arrange for the appearance of the International Vandevilles at Stockwell's Theatre early next month. The Vandevilles will be followed by the Amberg German Opera company, for which engagement he will also arrange. Mr. Hirsh recently returned from a tour which embraced the entire South and Havana, and he has covered more territory this season than any man on the road.

Frohman's *Lost Paradise* closed in Chicago on Saturday.

Charles E. Blaney's new play, *A Summer Bizzard*, was produced at Peoria, Ill., last Thursday, and it is said to be successful.

Frederic de Belleville began a short starring tour last night at the Bijou Theatre, Brooklyn, in that strong melodrama, *Goodman Blind*. Mr. de Belleville will be seen in this city during the week of April 9, at the Fourteenth Street Theatre.

Nellie McHenry has placed the booking of her next season's route with the Packard Theatrical Exchange. Miss McHenry will elaborate revive *The Brook*. This Exchange will also route James O'Neill next season, as well as Maine and Georgia, and it has already routed Jeffreys Lewis to the coast. Miss Lewis' company, headed by Gustavus Levick, was engaged by Mrs. Packard.

Harry Sanford desires to report that he is associated with the management of *The Living Christ* at Carnegie Music Hall.

Jack J. Kett and Chris Bruno originated the parts of the Dutch and sailor tramps in Manager Edward Weissel's new play, *The Tide of Life*, which was produced at the Lyceum Theatre, Detroit, last night.

Stella Chase Ainsworth left New York yesterday for a visit to San Francisco.

Edwin Brewster has rehearsed the amateurs that will appear at Daly's Theatre this afternoon (Tuesday) for a Catholic charity.

Richard Harlow has been re-engaged for next season by E. E. Rice.

Charles W. Dillingham left town on Monday afternoon to cover the New England circuit.

Kirke Lashelle will leave for Baltimore on Monday.

Eleanor Barry joined William Barry's *The Rising Generation* company at Pittsburg on Monday.

It is said that *Rush City*, the farce comedy to be produced in Brooklyn shortly by Keogh and Peal, is Town Lads rebashed. This piece was produced at the Bijou Theatre in this city on May 28, 1888 and was a failure.

The stage children entertained their elders at Tony Pastor's Theatre on Sunday night.



## CORRESPONDENCE.

(CONTINUED FROM PAGE 7.)

**RACINE.**—**RELL CITY OPERA HOUSE** (Sherman Brown, manager). Desha Opera Co. in repertoire of light operas at popular prices to fairly good business work of 12-15.

**ANTIGO.**—**ALEXANDER OPERA HOUSE** (Hoeftler Brothers, managers). Streets of New York Co. 12; good business. Farmer Stephens & La Belle Russell, 12-15. Clem Parker and wife joined Sutherland's Streets of New York Co. here. Professor M. Scofield, leader, also joined the Co.

**APPLETON.**—**OPERA HOUSE** (E. Erb, manager). The Burglar; good business. Kelley and Angel Co. 12-17; very good business.

**LA CROIXE.**—**THEATRE** (C. W. Riley, manager). Fanny Rice in A Jolly Surprise to a fair house 12; Agnes Harnden 23; Richard Mansfield 25.

**SELWIT.**—**WILSON'S OPERA HOUSE** (R. H. Wilson, manager). The Burglar to a fair house 12.

**EAU CLAIRE.**—**GRAND OPERA HOUSE** (O. F. Hurlingham, manager). Fanny Rice in A Jolly Surprise to fair business. Marble Theatre Co. headed by Billie Marble, 12-15 at popular prices to good business. B. W. McDowell, business manager for and in advance of The Danger Signal, spent Sunday in our city. He reports business exceptionally good during these hard times.—Richard Mansfield was canceled by Manager Burlingame.

## CANADA.

**OTTAWA.**—**GRAND OPERA HOUSE** (John Ferguson, manager). Barlow Brothers' Minstrels 12; packed house. George Grossmith 15, 16; large audience.

**VANCOUVER.**—**OPERA HOUSE** (O. Evans Thomas, manager). John T. Kelly 12; packed house. Carleton Opera Co. next.

**ST. THOMAS.**—**OPERA HOUSE** (George J. Claria, manager). Ellen Fontana Co. 12; poor houses. Prof. C. C. Fontana gave some very interesting and clever exhibitions of hypnotism, mind reading, etc. Lincoln J. Carter's Tornado Co. 15 to a crowded house. Very satisfactory performance.—ITEM: Mrs. Harriet Webb, dramatic reader, New York, is spending a couple of weeks with friends in town.

## DATES AHEAD.

Managers and Agents of traveling companies and companies are notified that this department closes on Friday. To insure publication in our subsequent issues, notices must be received on or before this date.

## DRAMATIC COMPANIES.

**A COUNTRY SPOON** (Peter F. Dailey, mgr.): Philadelphia, Pa., March 21-22.

**A TEMPERANCE TOWN**: Boston, Mass., March 21-22.

**AGNES HARRISON** (J. A. Jessel, mgr.): St. Paul, Minn., March 21-22; Minneapolis April 2-3, Duluth 4-5.

**ALABAMA BRIDGES** and Hamilton, mgrs.: Hamilton, Ont., March 21-22; Toronto 23-24.

**A TOWN IN THE SOUTH** (E. R. Moore, mgr.): Princeton, N. J., March 21-22; Cambridge 23-24; Rochester 25-26; Buffalo 27-28; New York City 29-30.

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**FRIENDS** (Harry A. Lee, mgr.): Waterbury, Conn., March 21-22; New London 23; Middletown 24; Hartford 25; Danbury 26; New Haven April 2.

**PITTSFIELD**, Mass., 3; Springfield 4; Holyoke 5; Worcester 6; Marlboro 7; Woonsocket 8; N. H., 9; Attleboro, Mass., 11; Providence, R. I., 12-14.

**PAST MAIL** (Southern, Lincoln J. Carter, mgr.): York, Pa., March 27; Columbia 28; Lancaster 29; Coatesville 30; Wilmington, Del., 31; Chester, Pa., April 2; West Chester 3; Norristown 4; Pottsville 5; Phoenixville 6; Reading 7; Lebanon 8; Bethlehem 9; Easton 11; Mauch Chunk 12; Lansford 13; Pottsville 14.

**FELIX MORRIS**: Baltimore, Md., March 26-31.

**FREDERICK BRINTON**: Rochester, N. Y., March 26-31.

**FREDERIC DE BELLEVILLE**: Brooklyn, N. Y., March 26-31; Troy April 2-4; Utica 5.

**FRANK DANIELS**: Pensacola, Fla., March 26; Montgomery, Ala., 28; Birmingham 29; Atlanta, Ga., 30; Macon 31; Savannah April 2, Augusta 3.

**FRANK'S BALL** (Murray and Mack): Cedar Rapids, Ia., March 28; Muscatine 29; Burlington 30; Galena, Ill., 31; Peoria, Ill., 1; Pekin April 2; Champaign 3; South Bend, Ind., 4; Fort Wayne 5; Paulding, O., 6; Kenton 7.

**GLORIANA** (Thomas W. Ryler, mgr.): La Salle, Ill., March 28; Jackson, Mich., 29; Detroit 30.

**GIRL I LEFT BEHIND ME** (Charles Frohman, mgr.): New York City March 12—indefinite.

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**GUS WILLIAMS** (George W. Jones, mgr.): Lima, O., March 27; Findlay 28; Tiffin 29; Upper Sandusky 30; Bucyrus 31; Akron April 2; Youngstown 3; Erie, Pa., 4; Truville 5; Franklin 6; Johnstown 7; Philadelphia 8-12.

**HARVEY EMBLE**: Carlisle, Ill., March 26-31.

**HARRY HARKINS**: Rochester, N. Y., April 2-5.

**HALL AND HART** (James Jay Brady, mgr.): Boston, Mass., March 26-31.

**HEARTS OF NEW YORK** (Lottie Williams, mgr.): Jersey City, N. J., March 26-31.

**HARRY LINCOLN**: Lockport, N. Y., March 26-31.

**HARRISON'S SPACE** (W. W. Hanley, mgr.): Boston, Mass., March 26-31.

**HILL AND HILL** (W. G. Smythe, mgr.): Chicago, Ill., March 26-31.

**HOLDEN COMEDY**: Rockford, Ill., March 26-31.

**MURPHY DUNPHY** (F. W. Nason, mgr.): Warren, N. Y., March 26; St. Morris 27; Canandaigua 28; Newark, N. J., 29; Lyons 30; Norwich, N. Y., April 1; Cortland 2; Fulton 3; Watertown 4; Ogdensburg 5; Canton 6; Potsdam 7; Malone 8; House's Point 9; Plattsburgh 10; Port Henry 11; Ft. Ticonderoga 12; Plattsburgh 13; Saratoga 14; March 26-31.

**IRVING TAYLOR**: Rochester, N. Y., March 26-31.

**IN OLD KENTUCKY** (No. 1): Litt and Davis, mgrs.: Chicago, Ill., March 26—indefinite.

**IN OLD KENTUCKY** (No. 2): Litt and Davis, mgrs.: Minneapolis, Minn., March 26-31.

**IN HIS POWER**: Hainesfield, Pa., March 27; Apollo 28; Indiana 29; Greensburg 30; Jeannette 31.

**IVY LEAF** (Jean Ferrer, mgr.): St. Louis, Mo., March 26-31.

**JULIA MARLOWE** (Fred Stinson, mgr.): Boston, Mass., March 26-April 2.

**JAMES D. HARKINS**: Schenectady, N. Y., March 27; Gloversville 28; Little Falls 29; Herkimer 30; Utica 31.

**JULIAN ADAMS COMEDY** (Macaulay and Ward, mgrs.): Shamokin, Pa., March 26-31.

**JOSEPHINE CANNON**: New Orleans, La., March 26-31.

**JANE CHARLES FROHMAN**, mgr.: Jersey City, N. J., April 2-7; Newark 8-12.

**JOHN A. SIMMONS** (Reno and Ford, mgrs.): Franklin Falls, N. H., March 28; Claremont 29; Brattleboro, Vt., 30; Holyoke, Mass., April 1; Waterbury, Conn., 2; Greenfield 3; Athol 4; Orange 5.

**J. B. ROBERTS**: Ansonia, Conn., March 26-31.

**JEFFREYS LEWIS** (Arthur A. Lotter, mgr.): Galveston, Tex., March 26; Austin 27; San Antonio 28; Temple April 1; Tyler 2; San Antonio 3; Waco 4; Fort Worth 5; Dallas 6; Corsicana 7; Greenville 8; Sherman 9; Denison 10.

**JOHN DREW CHARLES FROHMAN**, mgr.: New York City Feb. 15—indefinite.

**JOHN DREW CHARLES FROHMAN**, mgr.: New Orleans, La., March 26-31.

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**OLIVER BYRON** (J. P. Johnson, mgr.): Chicago, Ill., March 21-22; Brooklyn, N. Y., April 2-3; Brooklyn, N. Y., 4.

**OLD HENRIETTA** (H. A. McFarland, mgr.): Norfolk, Va., March 27; Wilmington, Del., 28; Trenton, N. J., 29; Scranton, Pa., April 2; Williamsport 3; Elmira, N. Y., 4; Binghamton 5; Auburn 6; New York City 7; Canandaigua 8; Lockport 9.

**OLIVER'S KITCHEN** (Will. P. Webster, mgr.): Springfield, Mass., March 26.

**PAYMASTER**: Albany, N. Y., March 26-31.

**POWER OF THE PRESS**: Dallas, Tex., March 26, 30; Corsicana 31.

**PRODIGAL DAUGHTER**: Philadelphia, Pa., March 26-31.

**PETE PETERSON**: Monmouth, Ill., March 27; Rockford 28; Peoria April 2; Ottawa 3; Elgin 4; Chicago 5-12.

**PECK'S BAD BOY** (Atkinson's): Pittsburg, Pa., March 26-31.

**PATTI ROSS** (Will. O. Wheeler, mgr.): St. Paul, Minn., March 26-31.

**PUNCH ROBERTSON**: Penn Yan, N. Y., March 26-31; Auburn April 2-7.

**PUTTING THROUGH** (Charles F. Dittmar, mgr.): Brooklyn, N. Y., March 26-31; Newburg April 2.

**POLICE PATROL**: Kansas City, Mo., March 26-31.

**PETE BAKER**: Cincinnati, O., March 26-31.

**RUTLAND DRAMATIC** (Harry Richardson, mgr.): Council Bluffs, Ia., March 26-31; Omaha, Neb., April 2-7.

**ROBERT REED** (R. B. Jack, mgr.): San Francisco, Cal., March 26-31.

**ROBERT RYE**: Milwaukee, Wis., March 26-31.

**RYAN DRAMATIC**: Grafton, N. H., March 26-31.

**ROSE COCKLE**: Philadelphia, Pa., March 26-31.

**ROBERT AYLOVE** (W. A. Brady, mgr.): Brooklyn, N. Y., March 26-31.

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## SAID TO THE MIRROR.

**ALF. HAYMAN:** "I estimate that 400,000 persons have seen Charley's Aunt at the Standard. Allowing each a laugh every three months within the last eight months the piece has shaken over twenty million laughs out of the New York public."

**MARTIN KINGLAND:** "B. F. Keith has engaged me to deliver the prologue at the opening of his new theatre on Monday night. By the time THE MIRROR has gone to press, I shall have spoken it. Naturally I feel complimented at being selected to perform this duty. Although it will give me a creepy sensation to speak the first line in a new theatre, it will be a pleasant memory for me."

**KATE CLAXTON:** "Am I to retire now from the stage? I shall never retire; I love it. But I am settled comfortably with my husband, Charles A. Stevenson, in Chicago, and as he will not act again, I shall limit my annual appearances to a very few weeks."

**ALFRED E. AARONS:** "Directly Charles Benton and I took the management of Herrmann's week before last, business picked up. This was because, in the first place, we embellished and opened up the entrance to the theatre, and then, too, the show is much better. Beginning this week we shall have an orchestra instead of a pianist, and there will be matinees as well as evening performances on Sunday."

**HARRY LACY:** "It should be made a State's prison offence for managers to put out lithographs that portray scenes not in their productions and impossible, in fact, to introduce on any stage."

**CHARLES PRATT:** "It is quite true that Emma Juch is to marry District Attorney Wellman. She told me so herself, and I have accordingly abandoned my project to tour her in opera. She will be married in June and will go to England for the summer."

**MAX FREEMAN:** "Thomas Q. Seabrooke has consented to release me from my contract to be in his company presenting Tabasco. I shall remain in New York."

**J. D. LAFINGWELL:** "James C. Roach will open at the Fourteenth Street on April 23 in a massive production of Romy of the Hills—not J. M. He will be under the management of Erving Hopkins, Jr. There will be new scenery, costumes, dialogue and methods, but the box-office will not be neglected. Well known actors are being engaged and rehearsals will be given in a week or so."

**PAUL ARTHUR:** "Next week Robert Hilliard and I shall play out of town for a week preparatory to coming on April 9 to the Bijou in The Sleepwalker."

**GEORGE W. LESLIE:** "I have signed to appear with Hilliard and Arthur in The Sleepwalker. In the summer, I shall probably go to Europe for a vacation."

**WILLIAM FURST:** "I am engaged to compose and adapt, with Cheever Goodwin, the comic opera Clairette, in which Della Fox is to star next season. About the middle of June I shall sail for Europe with my wife on a short tour, not to return until the opening of the Empire Theatre next season. I have been engaged by Charles Frohman as its musical director."

**JACOB VARNUM:** "I would like to go on record in THE MIRROR as saying that, although I have been on the stage since I was three years old, I have never found acting so enjoyable as under the management of Charles Frohman. He is a most liberal and considerate manager. The fact that my season in June will close in a few weeks proves I have to agree to that."

**W. A. MCCONNELL:** "Times have changed. It used to be that an actor worked forty weeks and rested twelve; now he works twelve and rests forty weeks."

**J. E. DODSON:** "In last week's MIRROR I read a paragraph referring to a photograph of Kiki La Salle as Hamlet. It asked 'Who will get it next?' I have got it next! I feel sure it must be Kiki, not only because I recognize his classic features and whiskers, but Kiki Hall assures me it is he, and his name is written beneath."

**BRANCH O'BRIEN:** "Blue Grass and I have been divorced. I have worked well and hard for six months, and I feel quite ready to take things easy for a few weeks."

**H. QUINCY BROOKS:** "I have discovered after nearly three years on Broadway and the Stage that rapid transit is a long way from being an accomplished fact. In future, however, I trust my light shall so shine before men—as the advertising department of this journal—that it may in no way cast a reflection upon THE MIRROR. I am once more in my old post, ready and willing to receive the advertising patronage of the profession."

## HARDY AND BOWEN'S ENTERPRISES.

Harry Hardy and Willis E. Bowen will present during the coming season two strong attractions. One of them, Temptation of Money, will be a comic and mechanical production for which several depertures in stage realism are promised. Mechanical effects, which, it is said, will eclipse anything in this line, will be introduced, and particular attention will be given to the cast, which is generally slighted in such productions. Everything for the production will be carried.

Their other attraction will be a farce-comedy. One or the other, introducing Charles F. Jerome as "One" and William Jerome as "The Other." An effort will be made to establish this as the strongest farce-comedy on the road. The Jeromes will be seen in the best opportunity they have ever known. All the music and songs will be run William Jerome's fiddle. The supporting company will be the best procurable.

Both of these attractions will open early in August. Temptation of Money will be seen in this city on Christmas week. The Jeromes will have their first hearing on Broadway in September, and will appear again in December.

## THE KILANYI LIVING PICTURES.

On Wednesday night of last week a new and remarkable feature was introduced between the second and third acts of 1402 at the Garden Theatre—the Kilanyi troupe's living pictures, which recently made a furore in London. Little had been done by the management to excite expectation concerning this importation, and for that reason its advent partook of the character of a most agreeable surprise.

The curtain rose on a darkened stage, hung and ceiled with crimson draperies, converging to a large gilt frame in the centre, covered with curtains guarded by two comely pages.

The eighteen pictures shown reproduced various classical statuesque subjects and modern figure paintings, many of them of the nude class. All the reproductions were shown in quick succession, the whole exhibition consuming less than a quarter of an hour. This rapidity is obtained by the use of a revolving table divided into sections, and having movable backgrounds.

The tableaux are wonderfully faithful copies of the original paintings. The scenic backgrounds and accessories are most artistically devised, while the postures of the nine talented, finely formed and graceful women who represent the figures are perfect.

All the living pictures were exquisitely done, but those that won most favor in the spectators' eyes were Spiridon's "Sappho," Kaulbach's "Fairy of the Moon," Thumann's "Psyche at the Well," Lerch's "Will o' the Wisp," and Kilanyi's own fanciful "Aphrodite," wherein the beautiful goddess is seen rising from a shell, in a mist of spray which glistens upon her rosy flesh with beautiful effect. The representations of statuary were singularly marble-like. They included Canova's "Hebe," the Venus de Milo, Danneberg's "Ariadne" and other celebrated examples of sculpture.

The Kilanyi pictures are worthy of highest commendation from an art standpoint. The hand directing them is a master of pictorial reproduction, while the women that appear in them are trained to a remarkable degree of efficiency, moreover exhibiting in their plastic versatility an artistic spirit that falls little short of genius.

There is nothing in the exhibition to offend any one whose sense of propriety is not shocked by the carvings of the Kilanyi troupe simulate. Prudery may look askance at it, but that will be because prudery is composed largely of prurience.

A pure, artistic tone pervades this novelty that removes it from the vulgar line of the "living statuary" shows of a decade or more ago.

Kilanyi, we understand, has a large variety of subjects in his repertoire, so that his programme can be changed as often as may be desired. These tableaux vivants should give a new lease of life to 1402, for they have already become town talk. It is to be regretted, however, that such a fine artistic feature should be wedded to burlesque. It is worthy to stand alone.

## A GRUING TO TONY PASTOR.

One of Tony Pastor's many friends—John P. Pierson—inscribed the following to that popular manager on the occasion of his recent managerial anniversary celebration:

The way of time roll on,  
They bear us on and on,  
And bring to each and all,  
An anniversary day.  
To some the days are full of  
Rejoicing and gladness,  
To others, and to me, too,  
Recalling hours of sadness.  
Again the good-byes with the best,  
A number of hopes and fears,  
That make our lives a struggle,  
Through all the changing years.  
Another begins with failure,  
Success looks far away,  
But not to follow trial,  
And courage wins the day.  
So it was with you, "old boy,"  
Your start was up hill,  
And when you struck the level,  
You went to the top.  
The old "boys" are passing on,  
And few are left to-day,  
Who know you on the Bowery,  
When starting—thirty years ago.  
We're with you here today, Tony,  
With old-time friends and new,  
To wish you more happy returns,  
And show our regard for you.  
We think a bumper to the past,  
In the future, the toast "best man,"  
And hope to greet you, Tony,  
For full thirty seasons more.

## OBITUARY.

H. A. McGilgren, business manager of the Boston Theatre, died on Saturday. He was born in Baltimore, Nov. 21, 1847, educated there, and learned the trade of a printer. He came to Boston, teaching there with scanty wages, and he came to his pocket. He sought work at his trade and held positions in various offices until the war with Mexico, through which he served. His first connection with amusement enterprises was with Dan Rice's Circus, and then he looked after Wyandott's features since 1876, while he had interest in the Howard and Boston. He also was employed by Henry C. Jarrett when the latter managed the Boston Theatre. In 1886 Mr. McGilgren managed Fanny Ross's concert tour, and a year later he took the Standard Q. Quintette Club for a Western trip. He managed the "Boston" season at Folsom's in 1891, and remained there until 1895, when he assumed the position of business manager of the Boston Theatre, which he held to the very end of his life. He was ill for only four days, leaving the theatre on Tuesday because he complained of a chill. No anxiety was felt on account of his illness until Friday, when pleuro-pneumonia set in, and on Saturday he died. His benefits have been annual features since 1876, and each time the theatre has been crowded, for everybody wished to pay respect to him, and from Governor down, all bought tickets regularly. His widow, Caroline E. Brown, and two sons survive him. Mr. McGilgren was president of the Massachusetts Volunteers in Mexico, vice-president of the National Association of Boston Veterans, and a member of the Press and Athletic Club, Suffolk Council, R. A. Press Rifle Association, and Franklin Typographical Society. The deceased was corresponding secretary of the Actors' Fund of America.

Colonel Adam Sells, one of the Sells Brothers, noted in circus management, died in Toledo last Tuesday. Twelve years ago the deceased attended the show business, and he had since resided in Toledo. The deceased was fifty-eight years old. He was born in Columbus, O., and was the second of eleven children. The family residence is still maintained in Columbus, and Colonel Sells' mother still resides there, aged eighty-three. The deceased

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was noted during his residence in Toledo as a hotel manager and owner. He was thus identified with the Toff House and the Chesterfield. He also owned many business blocks in the city, and nearly a score of farms in various parts of the State. One of these comprised 10,000 acres in Finney County. He died worth nearly a quarter of a million.

Sara Thorne (Mrs. T. Thorne), the sobriette of the Southern company, died in Bridgeport, Conn., on March 27. She complained of illness from a severe cold in New Haven on March 19, and made her last public appearance there. Upon reaching Bridgeport she was prostrated, and she sank rapidly despite skilful medical attendance, her death taking place at the Wilson House.

Arthur Linley, a well-known concert-hall singer, who went from England to Australia in the hope of making off with consumption, died in Sydney, New South Wales, on Jan. 21. He appeared at the Tivoli with Harry Richardson a few weeks. Linley was twenty-five years of age.

Sir Robert Prescott Stewart, a well-known professor of music at Dublin University, died in that city on Sunday of apoplexy. He was born in this country, and composed several cantatas, and wrote books on musical theory. He was knighted in 1891 in recognition of his attainments.

Anton Janitz, a composer and musician, died on Saturday at his home in Brooklyn of pneumonia, and seventy years. Early in his career he was an operatic singer and dancer. He was born in Spire, Germany. He had been an organist in several local churches.

James McKenna, an actor, aged thirty-five years, died in Bellevue Hospital last Tuesday from heart trouble.

Robert S. Diggins, a veteran circus agent, died in Chicago on March 1; after a lingering illness.

## MATTERS OF FACT.

Charles Frohman's Lost Paradise company finished its season of thirty weeks on Saturday night. This company, headed by Forrest Robinson, played together intact for sixty-four weeks, giving four hundred and seventy performances.

Marie James is singing Book and Eye in Delmonico's at six nights with much success. It is a pretty little song, and was written for her by Joseph Hart.

Wife for Wife has been booked for Philadelphia for next season. This makes six engagements in the Quaker City in two seasons for this attraction.

Redemption, the first Indian jewel dancer, whose arrival in this country was noted in last week's MIRROR, has been engaged by Manager Whitney as a feature of the season at the Columbia Theatre, Boston, Mass., on Aug. 31. It will be under the management of Thomas H. MacDonough, who can be reached in care of Kline and Kline. Mr. MacDonough is now engaging people for the production, and will book it in strictly first-class houses only.

Adelaide Randall, the leading prima donna of John T. Kelly's McFee of Dublin company, is at liberty for next season. She should accept an engagement for a summer season of comic opera. Miss Randall may be addressed in care of the above company or at 18 West Eighty-fourth Street.

Forrest Robinson and wife have played constantly with no rest for over two years. They are now at the Hotel Normandie and will take absolute rest until September.

Lois Arnold has returned to New York and can be signed for contracts, agencies or boys.

Hortense Van Zile, who has an extensive reputation in the show business, is discharged for leading juveniles in roles.

Joseph Chase, the comic artist, having his studio at the American Theatre, does some painting in all branches at reasonable rates.

At the Lynn Theatre, Lynn, Mass., the week of April 1 is open to a good attraction. Wire or write at once to Dodge and Harrison.

Edward L. Bloom, who has been identified with the management of Herrmann the Great for the past couple of seasons, closes his engagement with the company April 7, and will accept offers for the summer and next season.

Winifred Young, the young actor who has done excellent work, would like a place in a summer company.

D. B. Wilson, who was for five years acting manager for the late Boston Voca, has recently made three of her most popular plays. The rest of the places in her repertoire may be had for reading upon application to him at the Grand Hotel. He has also for sale upon reasonable terms Miss Voca's wardrobe and the linen used in her plays.

H. S. Jewell has been appointed by the United States Court manager of the Baldwin Theatre, Springfield, Mo. Mr. Jewell will fill out existing contracts as well as continue bookings for next season. The Baldwin property is new and valued at at least \$50,000, and has always received a flourishing patronage. Cashier A. R. Crawford, of the American National Bank, bought it some time ago, but his arrest for embezzlement and the closing of the bank caused the mortgagee to take possession. Mr. Jewell, who has experience in the theatrical business, will surround himself with competent aids and keep the house in the best repair. Springfield has a population of 25,000, and is the undisputed centre of territory of 250,000 people.

J. W. Shannon has rented an office at 40 West Twenty-eighth Street, with E. E. Zimmerman, where all communications should be addressed.

E. W. Krachowiser, the press agent of Julia Marlowe, and who has been re-engaged for next season, desires employment for the summer months in a similar capacity.

Fausto Cohen closed a three seasons' engagement with Charles Frohman's company at the Columbia Theatre, Chicago, last Saturday night. Miss Cohen

was a member of the Lost Paradise company with which she played the role of Cinderella for two performances. She is at liberty for the summer and next season.

Manager J. R. Williams, of the Grand Opera House, Oshkosh, Wis., has some open time in April and May. He is also looking for 1924-25.

The Silurian Casino, of Waukesha, Wis., one of Wisconsin's prettiest theatres and under the able management of Lee and Givitt, is looking only the best of attractions for the coming season. They have still some good time open.

Max Hirschfeld, musical director of the Pauline Hall Opera company, sever's his connection with that attraction on March 15. Mr. Hirschfeld composed the music of the song Miss Hall sings in the second act, the grand finale of the same act and the minut opening in the third act.

Lee Jarvis, who recently resigned from The Tornado, is at liberty. She has a singing specialty which she claims to be a decided novelty and would like to introduce it in some first class attraction.

Florence Gerald has joined Duncan B. Harrison's Parkmaster company for the Spring season.

Carleton Wells will star next season in an English melodrama, jointly with little Hazel Mandeville.

## LETTERS TO THE EDITOR.

A FRIEND OF THE STAGE MANAGER.

DAVENPORT, Ia., March 28, 1924.

To the Editor of the Dramatic Mirror:  
Sir.—I have read all the correspondence on the subject of "The Modern Stage Manager." I have read all the sarcastic remarks and abuse he has received. Don't you think the last line with the average actor, who is too busy to think for himself, and if he does, is so self satisfied that it makes the life of the so-called stage manager, who generally has all the responsibility and hard work and none of the thanks? I have been a so-called stage manager and stage director for nearly six years in America and have had men tell me they had been on the stage longer than I, as an excuse to argue over a piece of business. I find the largest most of these men who graduate out of the stage the more and more careless they get unless one insists on "rigger" and strict discipline and obedience. Where the fault lies is in the fact that so few have individuality, and consequently one has to make them follow in the line of others who have individuality, and who played the parts before them. I have been under such conditions, and I have seen under such conditions, men like R. Grimsar, Lewis Morrison, Joe Shannon, William Bernauer, and George Gaborine, and have rarely seen "real talent" crushed.

I am, dear sir, yours very faithfully,  
J. W. T. Weaver,  
With Richard Mansfield.

## NOT AN EPISCOPALIAN.

KANSAS CITY, Mo., March 29, 1924.

To the Editor of the Dramatic Mirror:  
Sir.—On page 15 of your paper, under date of March 20, you publish a statement in regard to a letter to one of our daily papers, written by Mr. Carter, bishop of this diocese of the Episcopal church, criticizing the reception by the Kansas City church of Miss Marlowe as "vicarious." Will you kindly correct your article by explaining that Mr. Carter is bishop of the "Reformed" Episcopal church, and not of the Episcopal church proper? It is with no little pride that the Episcopal church proper points to the Rev. Dr. Houghton, rector of the Little Church Around the Corner, as one of its ministers.

Yours truly,  
AN EPISCOPALIAN.

## THE PLAY WILL BE STARRED.

PITTSBURGH, Pa., March 29, 1924.

To the Editor of the Dramatic Mirror:  
Sir.—In your last issue you stated that William Blackwell was to star next season in the Russian melodrama in the name of the Court, under the management of E. W. C. Connelly. This is an error as I am starring the play, and not any individual member of my company. The piece is strong enough without having to be bolstered with a star, and the company will be composed of actors and actresses well known in the profession. Mr. Blackwell has been engaged to play the leading role, Hector Blomworth, the American. Will you kindly make a note of this correction, and greatly oblige.

Very respectfully,  
E. W. CONNELLY,  
Manager in the Name of the Court.

## Starred.

HINER-HANNA—Edwin D. Hiner and Sarah Agnes Hanna, in New York, on March 20.

TINGAY-WATKINS—Charles Tingay and Mrs. Charles Watkins (Ada Gray).

WARDE-STUCKWELL—In San Francisco, on March 27, Arthur Frederick Ward and Polly Stuckwell.

## Died.

DIGGINS—Robert S. Diggins, in Chicago, on March 1.

JANITZ—Anton Janitz, in Brooklyn, on March 27, of pneumonia, aged 70 years.

JOHN-SON—Mrs. Benjamin Johnson, in Boston, on March 20.

LEINLEY—Arthur Linley, in Sydney, New South Wales, on Jan. 21.

MCGILGREN—H. A. McGilgren, in Boston, on March 27, aged 69 years.

MCKENNA—James McKenna, in Bellevue Hospital, on March 27, aged 35 years.

STEWART—Robert Prescott Stewart, in Dublin, on Sunday, of apoplexy, aged 69 years.

SELLS—Adam Sells, in Toledo, Kan., on March 20.

THORNE—Sara Thorne (Mrs. T. Thorne), in Bridgeport, Conn., on March 27.

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